

ERIC Document Resume		See Instruction Sheet		DATE OF RESUME		DATE RECEIVED	
A. PUBLICATION DATA							
1. DOCUMENT NUMBER ED001706		2. ORIGINATOR CONTROL NO(S). N.A.		3. IDENTIFICATION NO. N.A.		DO NOT WRITE IN SPACE BELOW MICROFILM COPY AVAILABLE YES ☒ NO ☐ COPYRIGHT GRANTED YES ☐ NO ☒ COPYRIGHT RELEASE FILED YES ☐ NO ☐ TYPE OF REPORT PROPOSAL ☐ IN-PROGRESS ☐ FINAL ☒ FOLLOW-UP ☐ OTHER ERIC REFERENCES: ERIC SATELLITE CODE	
4. AUTHOR(S): Committee on Education of Four-, Five-, and Six-Year-Olds							
5. TITLE OF DOCUMENT ABSTRACTED: Guidelines for Education of Four-, Five-, and Six-Year-Olds							
6. PUBLICATION TITLE: Englewood School Development Program							
7. EDITOR(S): N.A.				8. PLACE OF ORIGIN Englewood School Development Program, Englewood, New Jersey CITY, STATE			
9. PUBLISHER OR SOURCE Englewood Board of Education Englewood, New Jersey				10. VOL. N.A.		11. PAGES N.A.	
12. MO./YR. 11/64		13. TOTAL PP. 107		14. TELE. INST/LOC CODE		15. EXT.	
B. INDEXING DATA							
16. SUBJECT AREA				15. TYPE OF ENDEAVOR curriculum guide			
16. INDEXING TERMS (6-12)							
curriculum		interest drives		emotional development			
elementary education		sequential learning		nongraded curriculum			
preschool education		comprehension level		Englewood School Development			
cognitive development		interest drives		dramatic play		Program, Englewood, New Jersey	
17. ABSTRACT (MAX. 250 WORDS)							
The developmental program was initiated by groups of teachers and administrators concerned with the development of each child as a unique person. Teaching units were not related to grade levels, thereby allowing for teaching consistent with growth. The children were exposed to progressively more complicated experiences and curriculum content. Four, five, and six year old youngsters were involved. The basic goals pursued were stated as: a zest for being, lively intellectual curiosities, flexibility when confronting change, courage to work in a world of new problems and needs, compassion and justice in dealing with other human beings, sensitivity toward others and a striving to live democratically. The child is discussed in terms of his growth pattern - from general body response to differentiated responses, from egocentric concentration to socialized behavior, from dependence to independence, from concrete perception to abstract thought, and from a magical to a natural system of thought. The curriculum is discussed in terms of developmental stages with attention given to a child's level of comprehension and interest drive, dramatic play materials of interest to him, class trips, class discussion topics and teacher resources. It is recommended that teachers be familiar with flexible classroom arrangements, the nature of the community, the <u>ideas</u> of transportation and communication. Each is essential to the construction of a meaningful curriculum.							
ERIC No.							
18. SOURCE OF ABSTRACT							
C. FUNDING DATA							
19. SUPPORTING ORGANIZATION				20. DIVISION OR DEPT.		21. CONTRACT NO.	
						PROJECT NO.	
				22. TOTAL COST OF PROJECT			
				23. DURATION OR PROJECT		U.S. Department of Health, Education, and Welfare Office of Education	

ED001706

Englewood

School

enrollment

no further



GUIDELINES FOR EDUCATION OF
FOUR, FIVE, AND SIX YEAR OLDS

November, 1964

1325719

REPRINTED BY PERMISSION
U. S. DEPARTMENT OF HEALTH, EDUCATION AND WELFARE
OFFICE OF EDUCATION

THIS DOCUMENT HAS BEEN PRINTED EXACTLY AS RECEIVED FROM THE PERSON

ENGLEWOOD PUBLIC SCHOOLS

GUIDELINES FOR THE EDUCATION OF FOUR-FIVE-AND-SIX-YEAR-OLDS

Prepared by the Committee

on

Education of Four-Five-and-Six-Year-Olds

**Englewood, New Jersey
November, 1964**

John H. Perry, President

Theodore B. Van Itallie, M.D., Vice President

Mrs. Louise R. Grabow Warren L. Lewis

Frank H. McCloskey

Mrs. Winifred R. Schambra, Secretary

Dr. Mark R. Shedd, Superintendent of Schools

Francis A. Garrity, Assistant Superintendent

John M. Trout, Director of Instruction

Lesley H. Browder, Jr., Director of Englewood School Development Program

ENGLEWOOD PUBLIC SCHOOLS
Englewood, New Jersey

ED001706

CURRICULUM GUIDE
EDUCATION OF FOUR-FIVE-AND-SIX-YEAR-OLDS

John Trout - Director of Instruction

Leadership Council

Summer -- 1964

Laura DeBenedetto
Mrs. Maxine Fischel
Casper Hill
Peter Kershaw
Mrs. Elnora Smith
William Trepicchio

Junior High School Curriculum
4-5-6 Year Old Curriculum
Science
Social Studies
Reading
Mathematics

Committee on Education of Four-Five-and-Six Year Olds

Mrs. Maxine Fischel, Chairman
Miss Audrey Gaskin
Miss Joan Greengrass

Mrs. Jimmie Mahoney
Mrs. Blanche Martin
Mrs. Imogene Nelson

Mrs. Annette Prigge

Consultant

Dr. Marjorie Parlett - New Jersey State Department
of Education

Special Services

Mrs. Glyndon Greer - Library
Lee Pitea - Audio-Visual
Sally Winfrey - Editorial

TABLE OF CONTENTS

FOREWORD	1
PHILOSOPHY	1
THE CHILD	5
Growth Pattern I	9
From General Body Response to Differentiated Response	
Growth Pattern II	13
From Egocentric Concentration to Socialized Behavior	
Growth Pattern III	21
From Dependence to Independence	
Growth Pattern IV	27
From Concrete Perception to Abstract Thought	
Growth Pattern V	43
From a Magical to a Natural System of Thought	
THE CURRICULUM	47
Philosophy of Social Studies	47
Diagrams of Flexible Room Arrangements	50
The Community	51
Suggested Unit: Transportation	52
Units for Fours, Fives, and Sixes	58
Social Studies continued: Maps	85
Language Arts	87
BIBLIOGRAPHY	93



A FOREWORD

Basic to the planned ferment known as the Englewood School Development Program is a keen concern for the development of each child as a unique person. In the summer of 1964, groups of teachers and administrators met along several fronts, in workshops, to forge curricula that would further this development most effectively.

This guide to the education of 4-5- and 6 year olds is the product of one of these workshops. The guide was intended not to present a complete course of study, but to suggest a basis and guideline for curriculum development.

The guidelines as presented are rooted in a statement of our philosophy of education—what we are trying to do, what qualities in children we value and what teaching methods in themselves foster such values.

The members of the committee read widely, probed vigorously—both within themselves and among themselves—and after many warm debates and blistering days arrived at a statement which they hope will pass muster on cooler examination.

This statement, we believe, is fundamental to our educational effort. From this base we explore the characteristic growth patterns of children and how these patterns of growth react to and interact with a relevant teaching approach and curriculum.

Finally, we have developed an experimental social studies unit and a brief general statement of a language arts program. These units were developed in the context of the community of Englewood and include specific references to it. However, the resources, books and records, suggested related topics, and approaches are universal.

The units defy grade leveling because growth is by its nature ongoing. They are presented to show how a child may be exposed to progressively more complicated experiences and content at his own pace.

The pattern suggests variation and it is our hope that it will become a tool to advance the flexibility and resourcefulness of teachers in the classroom. It is only then that the educative process will become the means for developing "each child as a unique person."

PHILOSOPHY

"We believe that education is democracy's chief tool."¹ The great responsibility of a democratic society is to perpetuate those values which distinguish it as a democracy.

The perpetuation of these democratic values is an educational task entrusted largely to schools. In pursuit of these goals the schools' main task is to help each child maximize his own capacities while making his greatest unique constructive contribution to the society of which he is an integral part. Central to achieving these goals is the full development of the child's rational and intuitive powers.

Basic in our beliefs is the value of each individual person for what he is in his totality, wherever we meet him. The human condition is basic and individualistic. We firmly believe that society is stronger for the individuality of its members.

We ask, as Lucy Sprague Mitchell did, what qualities in human beings should be encouraged in order that the potential of each child may be developed. In our view they include:

- | | Basic goals |
|---|-------------|
| 1. a zest for being that comes from taking in the world with all five senses alert. | |
| 2. lively intellectual curiosities that turn the world into an exciting laboratory and keep one ever a learner. | |
| 3. flexibility when confronted with change and ability to relinquish patterns that no longer fit the present. | |
| 4. courage to work, unafraid and efficiently, in a world of new needs, new problems, new ideas. | |
| 5. compassion combined with justice in dealing with other human beings. | |

6. sensitivity, not only to the external formal rights of the "other fellow", but to him as another human being seeking a good life through his own standards.
7. a striving to live democratically, in and out of school, as the best way to advance the concept of our democracy.²

Essential to our thesis is the principle that the school program must be based on the knowledge of how children learn. The goal is not to pour content into a child as a measured flow of water fills a bottle. Our aim is, rather, to teach the child to navigate the whole ocean of the world's knowledge. Freedom to explore, freedom to think critically and creatively, freedom to express oneself, and freedom to make decisions are essential ingredients in a climate of learning.

The school program should take into the fullest account:

1. that human beings learn through experience according to the old Chinese proverb, "What I hear, I forget. What I see, I recall. But what I do, I know."
2. that the child's incentive will be a unique blend of many factors, but that the learning process is most successful when what is to be learned comes alive and is meaningful to the child.
3. that to learn is essentially a creative process by which the child synthesizes the experiences of his world and remakes them for himself.
4. that the process should be characterized less by obedience to the rules of authority than by stimulation and interplay of the children and teacher within the group.

Filling bottles or freeing
minds

² Adaptation from Mitchell, op.cit.

THE CHILD

The social milieu in which man exists provides the reasons for the educational plan and for the curricula offered to the child. The quality of the teaching service depends upon how well the developmental patterns of childhood are understood and implemented. In order to facilitate this understanding, we have separated and analyzed several aspects of growth. It is implicit in our view, however, that the child represents a totality of responses, feelings, and thoughts, inextricably related, which make him a person. This approach has resulted in both overlapping and artificial separation, but it serves to clarify our vision. We hope to see the separate avenues of life-experience flow together to depict the unified organism.

Basic to our view is that the child "sees himself in relation to his world"¹ and that this world must meet certain fundamental emotional needs. Foremost among these is the need to be valued, to be regarded as a worthy, contributing member of one's society. To be valued requires, first, to be accepted. However difficult it may be for the adults in the school, they must recognize this essential need and welcome the opportunity to satisfy it.

Barbara Biber has observed that schools in which children experience a deepening feeling of acceptance are those in which adults help children to live with their feelings rather than fight them. They are schools in which adults offer support for children's troubles, sympathy for their pains, and gladness for their pleasures. They are schools in which the teachers are well versed in the drives that lie behind children's behavior, and are sensitive to children as children and as individuals, each with his own array of conflicts, strengths, weaknesses, and potentialities.²

It should be pointed out that, although we have attempted to describe children by age, or stage of development, we recognize that

1

Stone, Joseph L. and Church, Joseph, Childhood and Adolescence, Random House, New York, p. 40.

2

Biber, Barbara, Schooling as an Influence in Developing Healthy Personality, Bank Street College of Education Publications, New York, p.3.

The child "sees himself in relation to his world"

Adults help children to live with their feelings

"Among the defining properties of our culture, none is more central than freedom,⁴ and none is more pertinent to the large issues that now occupy us."

Freedom in the classroom

For such an abstract concept as freedom to become a truly living reality for a child, he must experience it in the classroom. So long as he operates reasonably within a framework of knowledge, the rules of evidence, and a careful assessment of the merits of every issue, the child should be free to question and criticize openly. "Freedom under law" is no empty platitude. It implies both an understanding of and respect for law and the reasonable right of dissent. When we stimulate children to think, to learn, and to care about their world, we can have confidence in their decisions as citizens.

Confrontation

"We cannot cover any subject in full,"⁵ and one cannot even learn something about every subject. Therefore, the responsibility of the school is to guide and select specific confrontations for the child, being careful not to distort the structure of any discipline by oversimplification, and to develop in depth those aspects that best represent the whole.

The humanities

The educated man will require "knowledge of the natural world, knowledge of the human condition, knowledge of the nature and dynamics of society, knowledge of the past so that one may use it in experiencing the present and aspiring to the future....To these must be added knowledge of the products of our artistic heritage that mark the history of our aesthetic wonder and delight."⁶ Finally, man needs knowledge through personal expression of the vast reservoir of creative materials so that he may add to this aesthetic world of wonder and delight.

⁴

McMurrin, Sterling M., Education for Freedom in a Free Society, Address included in Education for Freedom and World Understanding, U.S. Department of Health, Education and Welfare, Office of Education.

⁵

Bruner, Jerome S., After Dewey, What?, Reprinted from Saturday Review, June 17, 1961.

⁶

Bruner, op.cit.

5. that the function of the adult is to help the child accept himself and others, to help him develop productive habits of thinking and of organizing experience, to help him find ways of working out problems, and to give him the tools of exploration, study, and evaluation.

"Education is responsible for supplying children with tools, techniques, knowledge of their culture's present and past, and essential modes of social control and communication." } Education is also responsible for doing the above in such a way that the creative energies of the child are realized and channeled into creative productivity.

Tools, techniques, knowledge

Specifically, what is the child to learn? Several basic content areas suggest themselves.

1. For all societies, but especially for one as varied and complex as ours, language and the communicative skills are basic to all learning, for both the formulation of conscious thought and its transmission to others. Since language is also an art, creative expression and appreciation of literature are also important areas of the curriculum.
2. Mathematics is a prime tool for understanding the natural world of size, shape, quantity, time and energy, to be taught along with science. The child, as well as the mature scientist, is at the frontiers of knowledge, and both face the challenge of exploring the relationships and functions of matter.
3. In social studies we investigate man and society. The broad aims of social studies are to educate the child for democratic living, and to explore, develop, and extend children's understanding of their environment and expanding world.

Language

Math and Science

Social Studies

Not a "quiet moment of arrested growth,"

a stage of development is not "a quiet moment of arrested growth,"³ but a way of describing changes, "which we are accustomed to calling a sequence of growth."⁴ Growth, instead of being gradual, is wavering, regressive and uneven. Behavior, therefore, is inconsistent. When we say that a child is a "five," we do not categorize. We might more properly describe a child as "five-like" or "ten-like."

What is the "norm?"

Our study of the general characteristics of children constantly brings up back to the nature of the individual child. Studies which ignore individual differences are subject to criticism because they overemphasize averages and "norms." The norm to which children and adults attempt to conform is an arbitrary standard valid for no one individual. But human experiences have an underlying social, communal structure. This structure manifests itself in many forms: in governmental and social institutions, in the economic system, in the social and cultural subgroups to which each family belongs, in the family itself, in the demands posed by the sex of the child, and in the child's peer group and school.

We have tried to avoid losing the individual in our analysis by indicating five broad general directions in which growth takes place, and by particularizing the wide range of variations within each:

Directions of growth

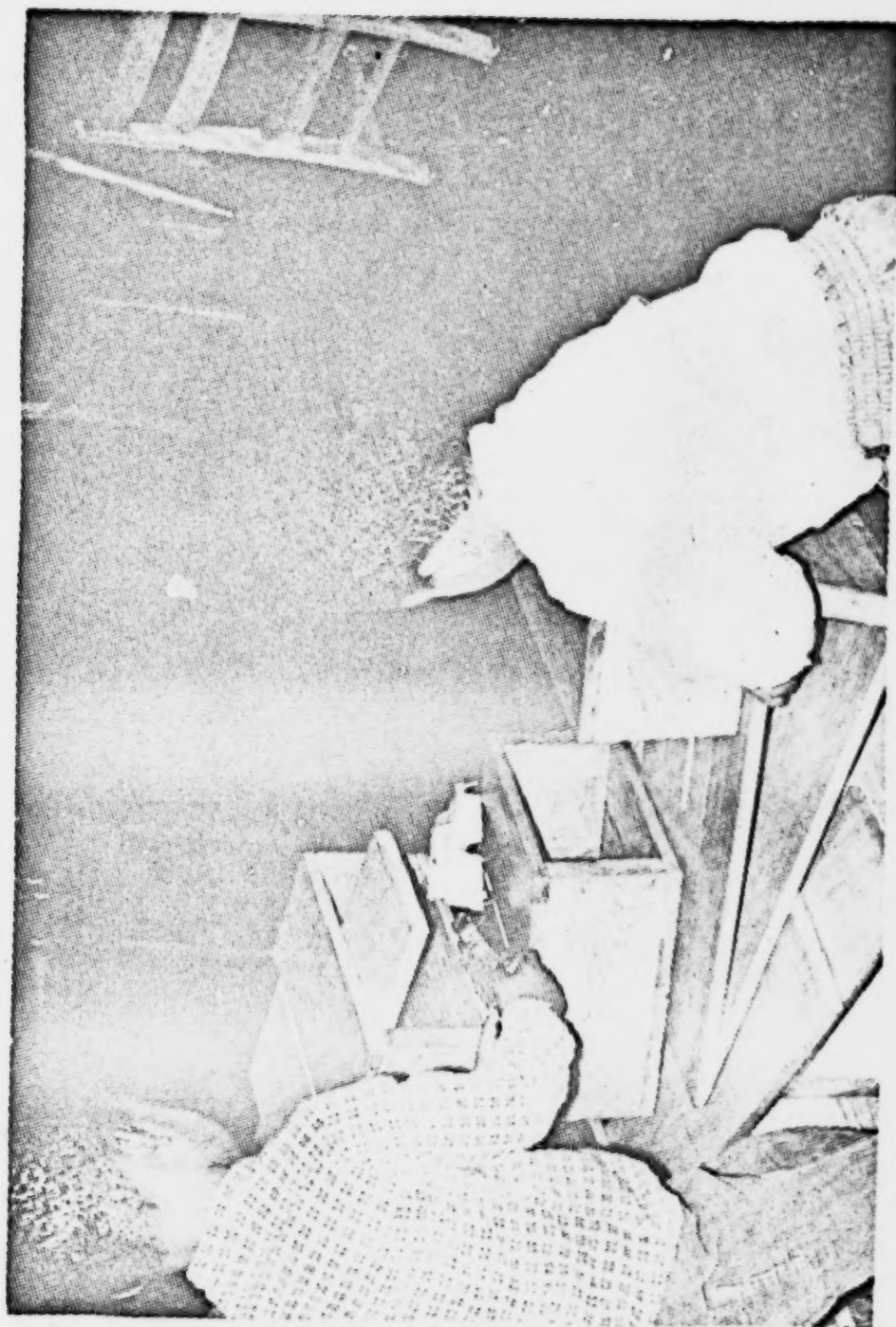
1. From general body response to differentiated response
2. From egocentric concentration to socialized behavior
3. From dependence to independence
4. From concrete perception to abstract thought
5. From a magical to a natural system of thought

³ Biber, Barbara, et.al., Child Life in School, E. P. Dutton and Co., New York, 1942, page 4.
⁴ Biber, op.cit., page 4.

The developmental patterns to which our attention is directed have implications for curriculum planning in terms not only of content, but also in terms of classroom atmosphere as it is created by materials, methods, and teacher attitudes. In essence, the facts of child behavior provide the best single reason for devising curricula which permit maximum individual expression and, therefore, maximum individual growth. Our concern is with what is common among children at a given time and place and with how, as individuals, these children differ from one another.

Curricula for growth





"the younger and less experienced the
child, the more distractable he is"

GROWTH PATTERN I

From General Body Response to Differentiated Response

The infant's first concepts, diffused "blob-like entities," are built out of the experiences he has as they relate to him. His first meanings are action-meanings that have to do with what happens actively between him and other persons or things, and to these he reacts with his whole body.

His first meanings are
action-meanings

When the infant experiences hunger, tears flow, he sobs, his arms and legs flail, his face reddens. The whole body responds to the hunger stimulus. As he grows older, hunger elicits increasingly differentiated response. Eventually the child will merely go to the refrigerator to get an apple.

Children begin to detach themselves from stimuli. The younger and less experienced the child, the more distractable he is, the more highly responsive to whatever catches his eye at the moment. As he grows older, he becomes less suggestible and begins to differentiate what it is he will respond to.

The younger and less
experienced the child, the
more distractable he is

In block play, the development proceeds from work that is essentially an impulse-to-impulse construction (adding one block because another suggests it) to a deliberate structure that develops link-by-link in terms of what has gone before.

Thought processes are stimulated by motor activity. A rich motor life should always be possible and should be included in the whole life concept. The child of four, five and six relates to the world by acting and doing. The effects of this action on the emotions of the child have implications for curriculum.

The four-year-old has begun to make the transition from motor activity for its own sake to motor activity with a purpose.

He Climbs Stairs to Get Somewhere

The Four-Year-Old

Equipment (walking board, rocking boat and steps) is chosen to provide for this transition. As the child increases his skill, he is then able to use the same material cognitively, as a ramp, or a boat, or a firehouse.

The child perceives differentiations

As the child grows to use his body for a purpose, he has begun to perceive differentiations. This shows itself in the way the child holds objects. At first the object is an extension of his arm and is held by the whole fist. Later he begins to use his fingers to manipulate.

The crayon becomes a tool with which to make something.

The scissors do more than tear.

He can hold and manipulate the pieces of a puzzle.

Such manipulative sensory materials as small blocks, pegs, clay and unit blocks are used less for manipulation, practice, and sensory pleasure and more with a dramatic purpose. This last, however, is also a function of the particular sensitivities of the child. The motor activity flows into thinking and becomes symbolic creation. At the same time, sensory pleasure becomes incorporated into the total experience.

The sheer joy of doing

The sheer joy of doing and accomplishing contributes to positive ego growth; that is, the sense of one's self as a being who can affect his world for good. This reinforces the contention that successful motor experiences are essential to the development of a happy, productive child.

The Five-Year-Old

"In the five years he has been growing, the five-year-old has faced and solved many developmental problems. Each child is unique in the rate at which he moves through the various stages of developmental problems."¹ His progress is uneven.

1

Hefferman, Helen, and Todd, Vivien Edmiston, The Kindergarten Teacher, D.C. Heath, Boston, 1960, page 23.

A child may seem to be at a standstill in learning to play cooperatively with other children, yet be making great progress in handling a ball skillfully.

A five-year-old may have gained much control over his gross and secondary muscles. If so, he will constantly engage in indoor and outdoor motor activities with skill and purpose.

Tumbling and cartwheels

He can walk backwards on his heels, balance himself, walk like a duck, walk sideways. He climbs with a purpose (to get to the top, to get away from someone, to get there faster). He gallops, and the horse and the cowboy are one. He likes to experiment with tumbling, somersaults, cartwheels, and jumping rope. He uses scissors to help him cut something. He uses crayons, pencils, paint brushes, clay, and dough to create more recognizable forms.

Teachers and other children can identify a specific child's work by the unique characteristics of his style.

Paintings will show styled hair, eyes, or hands.

A counter development to differentiated body response is differentiation in perception. The child's purpose has become clear not only because he has more skill, but because he is no longer distracted by materials.

The purpose is clear

He rejects the curved block when he is trying to make a straight road. The year before that curved block would have led to a whole new series of curving roads--until the next stimulus came along.

The five-year-old's body movements carry with them a gaiety and spontaneity that is a direct counter-part of motor skill and competence. Skills come with years of practice and concrete involvement with materials. The five-year-old is still practicing and still learning as he practices.

The Six-Year-Old

A visitor to a room full of six-year-olds is immediately aware of the wide variations in the physical development of the children. Size alone does not determine motor skill. Nor is skill the only determining factor in performance. The six-year-old has had a multitude of experiences with people and things which now elicit automatic responses. He responds to situations more quickly and specifically.

He plays "Three Deep" and "Cat and Rat" with enthusiasm and ability. Both games involve shifting footwork, stopping, and dodging.

Response of the body and response to stimuli, once separate functions, are now a simultaneous reaction. Because he does this well, he does not have to stop and consider. He can make swift decisions when necessary. However, these decisions may be impulsive.

On seeing a brook, he may jump over without considering his ability to cover the distance.

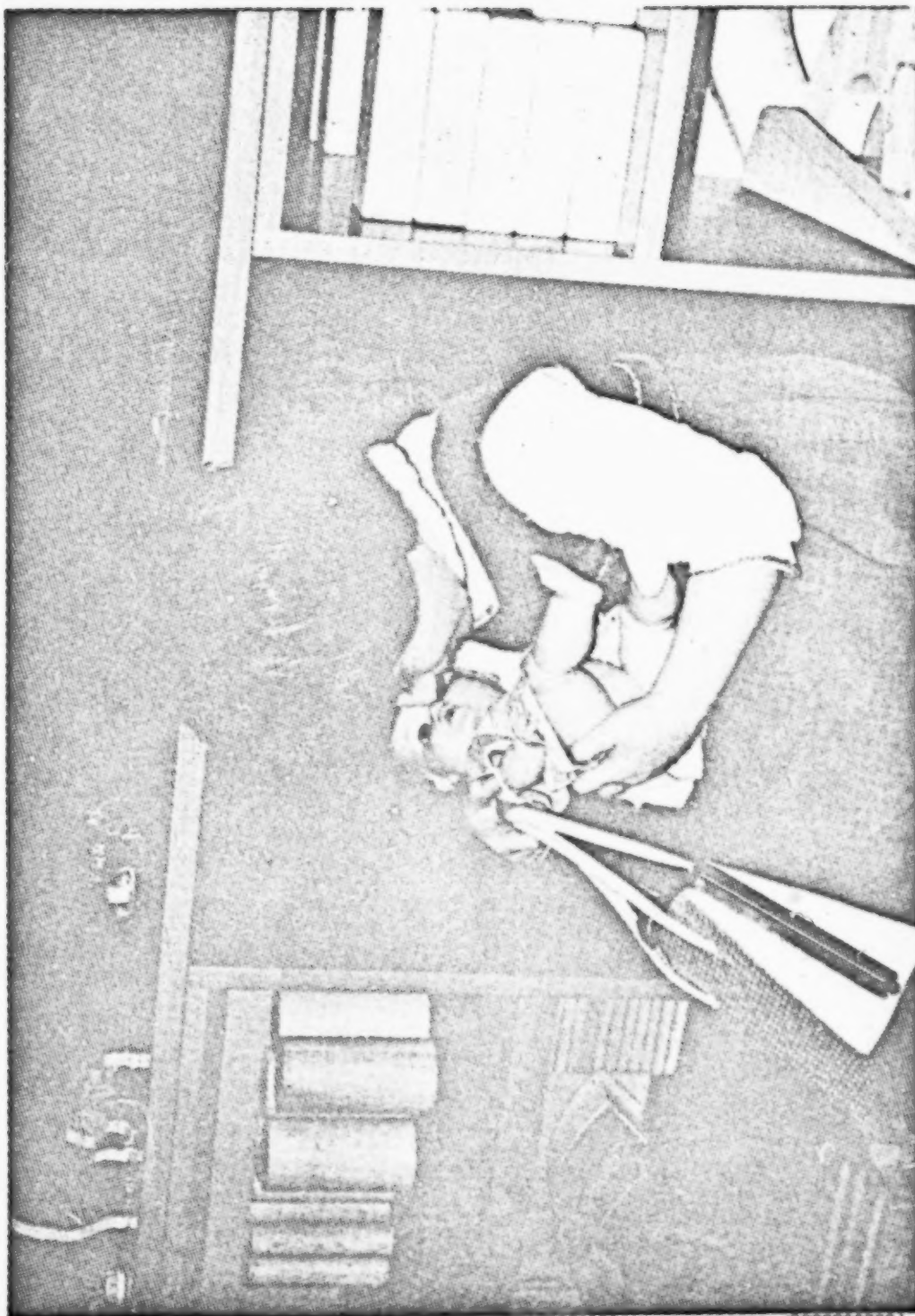
He needs to succeed

The challenge of the brook and other challenges in first grade must not carry with them too many possibilities of failure, for the six-year-old is intensely aware of when he succeeds or fails.

His earlier joy in acting and doing persists, but he is now aware that the world exists apart from his responses to it. He knows that his actions can cause things to happen which continue apart from him.

The life of the classroom pet depends upon him (for watering and feeding) when he is not in the room.

At six, he knows that things exist separate from him. He can understand faraway places and times, relations between men and their occupations which only indirectly bear on him. He expresses this information in his play, while showing increasing oral competence. He continues to "think" through motor activity.



"mother and me"

GROWTH PATTERN II

From Egocentric Behavior To Socialized Response

From the beginning the child is a social being. He depends for his very existence on his relation with another. The relation is essentially egocentric, however, since its focus is the child's own needs. All understandings flow from the experiences he has as they impinge directly on him.

This egocentricity modulates throughout life, but never disappears. The ego grows to include a person, then people, within its frame of reference. This is the process of socialization.

The first society a child knows is that of his mother and himself. She represents the satisfaction of his biological needs, the access to comfort, and his source of security. His sense of loving, giving, and social approval has been tempered by loving, denying, and disapproval. Out of this duality the child has come to see himself as an entity subject to permission and prohibition because he and other people are mutually dependent and interactive. Out of his total sense of "Mother" as a giving and denying agent come his first and most meaningful sense of himself, as an entity and his sense of an authority figure.

Mother and child

While social interaction begins in infancy, the quality of the relationship between mother and child has the greatest influence upon later contacts with other people. If it is plagued with threats, abuse, fluctuations, and uncertainty, the picture of the child's attitude toward himself, his neighbors, and his teacher is readily projected; low self-image, insecurity, and fears will jeopardize the development of the joie de vivre which belongs to childhood.

The expansion of a child's identifications accompanies the enlargement of his "world." From mother, father, family, his home, his blanket, his toys, his street, the culture pattern introduces him to working relationships with peripheral family members, neighbors, playmates, teacher, pets, books—all of which he considers distinctly "his."

His family

The attitudes, status, and mores of the family give direction to the child's socialization. His concept of values held by his family is vague.

Hence the child will alternate between acceptance and rejection. If the family shows respect for people, their feelings, their property, the child will take over this attitude by imitation. Herein is planted the racial, religious, political, and economic attitudes with which the four-year-old approaches the wider social-cultural patterns outside his home.

The child's behavior and social relationships express the values of his family, whether they are in harmony or in conflict with those of society. It is inevitable, then, that self-confidence or confusion accompany him on his way to school.

The quality of identification undergoes a gradual shift from egocentric inversion to socialized extroversion, commensurate with his acceptance of the social pattern. This is not a steady, step-by-step advance toward social maturity. It involves frequent reversion to more primitive behavior, as though the security of previous adjustments were a necessary cushion. Thus infantile patterns which recur during elementary school years are, in reality, symptomatic of the child's growth.

The Four-Year-Old

When a four-year-old moves out of the intimate area of family security, he carries with him an emergency ration of imagery which serves to protect him from the onslaught of complicated social relationships he is facing for the first time. When Mother is beyond his reach, Four can substitute a "mother-image" and associate himself with something of her personal property, perhaps from her handbag.

One child, whose deep attachment made parting at the door of the Pre-Kindergarten difficult, sustained her loss more comfortably the day she wore Mother's kerchief to school (and kept it firmly tied all morning).

Identification with Mother can involve fancy, too, with satisfactory results.

In kitchen play, a luncheon of play-dough, ice cream, and string beans was served to a suspicious playmate.

The "cook" quickly dispelled all doubts about her menu by announcing, "My mommy always has string beans with ice cream."

The reality of a child's fiction can be established by the father, father-image, and the father-pattern quite as readily. Usually identification with father occurs later, less frequently and with less intensity. "Daddy's little boy or girl" does appear on occasion, however, and the mutual dependence shared by father and child is a vital relationship.

The child's image of himself, "his identity" is not yet constant. He tries on roles to see how they fit. How does it feel to be Daddy? How does it feel to be Mommy? How does it feel to be the baby (now that a new one has arrived)? How does it feel to be a fireman or a doctor? Dramatization through dramatic play is an essential tool by which he discovers himself. "The play gives power and accomplishment not yet possible in the physical world."¹

Four's play indicates that he already understands both status and responsibility.

He will quarrel with a friend over who will be the little sister, or who will be the gas station boss, because he knows that these roles have more or less status in the family and in the community.

Daddy's part in the home is best exemplified by such remarks as "Bring me my dinner!" and "I am the father, so I will just sit."

Teachers admit an academic concern for the patriarchal dominance in the lives of children, but the implications for the classroom must be met by encouraging frequent and close contacts between young children and masculine models.

When the four-year-old enters the school environment, he has begun to relinquish some of his personal demands. His desire for

Trying on roles for size

acceptance sparks frequent struggles to integrate himself into the new group and to accept its behavior standard.

One day he may "share" willingly and another day he may refuse. He may hit the child who was his friend yesterday, only to arbitrate another dispute within minutes. He will search out a place for himself as a leader or follower alternately.

"Are you my friend?"

Four is beginning to learn about friends. His confusion is suggested by the question, "Are you my friend?" A friend is as much a collaborator as anything. Two children are friends and playmates only so long as their ideas are the same. Neither one can relinquish his idea and yet each has a strong desire to play with the other. Conflicts are more physical than verbal. Four-year-olds have not learned that words can help them.

There are frequent shifts among playmates even during the interval of a work period because Four needs many kinds of personalities with which to experiment socially. The teacher wants to keep this in mind so that she does not restrict their freedom to form their own groups.

The Five-Year-Old

The four-year-old tended to see the school social situation as one in which he, the egocentric, used the people and materials to serve his own ends and to test them for their relevance to him. The five-year-old's clearer self-image has thrown the demands of the social situation into sharper focus. He is a member of a group and must learn to relate himself to others in ways that are meaningful, not only to him, but to the group members as well. He knows that he needs the group.

The five-year-old is beginning to understand that others have experiences and thoughts in common with him. Language is no longer a monologue, but a sharing. He is frequently sympathetic.

If another child is hurt, he will bring the event to the attention of the teacher.

If another child does not have a "snack" and is crying or upset, he will offer to share.

Choosing friends

This commonality is conducive to the formation of friendships. Children tend to seek out common or complementary aspects in others. Two children with similar interests (perhaps they both do things very well) tend to stay together. The clinging child will gravitate toward a strong-willed child. Fives show the beginnings of ethnic choices when choosing playmates.

Making rules

When one is five, he still "struggles mightily" to have his own way. He makes rules for his convenience. He is sometimes aggressive. He attacks to get his own way. He also retaliates physically. He may want to be brutal (at four, he hit almost by reflex). His new recognition of adult standards makes him feel guilty. He now turns to adults to help him solve his dilemma. He wants to please everyone all the time and can feel real remorse because he has prematurely internalized social pressures.

The Five is beginning to develop a sense of justice.

He will protect his friend if he feels the friend is unjustly treated.

When Five tries on the role of Father, he does more than duplicate what Daddy does. He also adopts Daddy's style and attitudes. He differentiates sexual roles more sharply and identifies with the parent of his sex.

Five sees the incongruity of a boy in woman's clothing and considers it humorous.

The child of five wants to understand and explore the functions of many occupational groups.

Dramatic play

His interest is in the barber, mailman, doctor, policeman, engineer, etc. (Children need concrete experiences with different occupation groups to reenforce and extend their understandings of the roles of these workers in society. Five likes to dramatize these roles, and the value of dramatic play in kindergarten cannot be overemphasized.)

and

Emotional elbow-room?

It is important to remember that all is not verbal. Fives "also express themselves through painting, modeling construction, and creative rhythms, as well as through words." The more 'emotional elbow-room' the school can provide, the greater opportunity will the child have to develop his individuality and to learn the social skills which make him an accepting and an acceptable member of a social group."¹

The Six-Year-Old

The need to know

It has frequently been said that a child of six has become a school-age child, and it is obvious that in most instances a six-year-old is in school. What we are reacting to is that children of six already have left a part of childhood behind them. They seem to have solved many developmental problems. The self-image has achieved a momentary constancy. The child is free now to learn, and indeed needs to learn what things are. He is almost ritualistically insistent on learning "the right way" to do things, too.

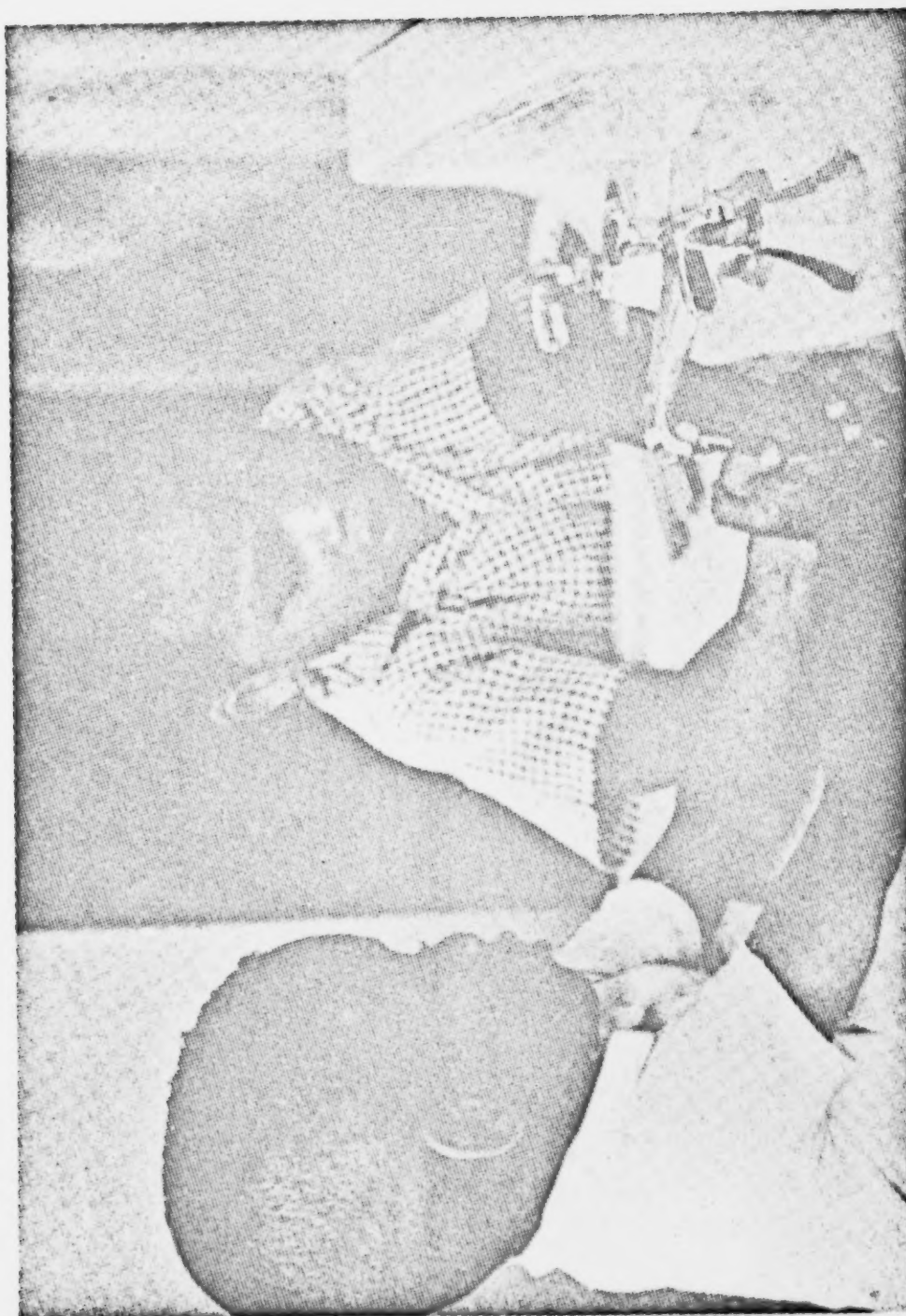
The same tendency to overstate (which we saw in Five's exaggerated effort to live up to adult standards, accompanied by guilt feelings) is evident in a different sense in the six-year-old. The emphasis on what is right, on ritual in games, on routine, is a reaction to the new-found identification with the real world and with the group.

The newly found self is fragile and the new personality is sensitive as it has never been before. Six is eager to identify with everything the adult has to teach, but he cannot yet accept an adult standard of right and wrong for his performance. Success or failure is critical to his self-esteem.

At six, the child is beginning to reason about his experiences. He does not always handle his problems physically.

He does not always settle a social conflict with a "clunk in the head." He will bargain for what he wants. He is able to reason about his needs; he is more willing to take turns because he is beginning to identify with the feelings of other children.

Bargaining and reasoning



"me, my friend and I"

The approval shown by the adult in his handling of these problems makes the child aware that his behavior is more acceptable, and reinforces it.

At this time in his life the child also begins to understand his own emotions and to handle them in a more acceptable way. The teacher can help him to resolve his conflicts. By so doing, she fosters his sense of adequacy. His "trust" in her increases.

Adult approval

When a child has been rejected by the group, she encourages him to talk about it. She may also reaffirm her confidence in him by asking him to go on an errand.

At six there would appear to be a shifting of loyalties from Mother to Teacher.

A first-grader will bring a piece of his mother's jewelry as a gift for the teacher.

He is beginning to question his mother by using his teacher or his father as an authority in frequent arguments with her. However, the closeness of the teacher-child relationship is different from the familial one. His mother remains his protector, essentially, and seems to the child to be less accepting of his new self than the teacher.

The teacher can give structure so necessary to the sense of order the six-year-old is developing.

The teacher structures the activities. She explains the alternatives. The child can choose.

Teachers and parents indoctrinate children with many adult-made rules, but the six-year-old begins to live "in a special childhood culture marked by its own traditional games, rhythms, riddles, taunts, and so forth, transmitted virtually intact from one childhood generation to the next."¹

The culture of childhood

¹ Stone, Joseph L. and Church, Joseph, op.cit., p.204.

This "immersion in being a child"² is an important step that the child takes to find a separate identity, separate from parents and from the adult world. The child has become more objective in his view of himself. He can see himself "according to the labels that society attaches to him."³

Beyond the here and now

The child of six is quite ready to extend his identification beyond the "here and now." People and things have an existence independent from him. They have a life of their own, and he wants to investigate it. On the basis of this motivation, the teacher takes the child into significant content areas. Vicarious experiences become meaningful as long as they are analogous to his own. The six-year-old can learn from a book, from films, from conversation what is happening or has happened somewhere else.

² Stone, Joseph L. and Church, Joseph, op.cit., page 206.

³ Ibid. page 207.

GROWTH PATTERN III

From Dependence to Independence

The path from infantile dependence to mature independence meanders like a road to a mountain top. Its steep ascents, its levelings off, its frequent cut-backs are equally characteristic. Regardless of the byways, the human personality arrives at its destination eventually.

During the child's first four years, he makes considerable progress. From a helpless, speechless, incontinent organism with constant needs, he has become a verbal, mobile, purposeful human being with voluntary controls and an appreciation for people around him. His new independence is exhilarating to a young child. But each new step on this road to greater independence is beset by fears, dreams, loneliness, rejection and failure.

To explore the honeycombs of the supermarket is one thing. Suddenly to be overwhelmed by anxiety because he can't see his mother is another. Beneath the veneer of "independence" is an emotional dependence every bit as critical as his infant biological needs have been.

At four years of age, physical strength and skill provide the child with mobility, with manipulative ability, and with considerable independence. His energy and interest lag, however. Fatigue comes suddenly and wipes out childish drives. He can collapse into some kind of escape, a nap, a scream, a tantrum, some physical demonstration that he has "had it." When Four is finished, he means it, unequivocally.

The Four is not always determined to be independent, however. One day he says, "Hold my hand," before climbing the stairs. Next time, he will reject with vigor an adult offer of assistance: "No, let me go!"

If a child starts a task, but begins to anticipate failure, he will, in a flash of frustration, revolt against the task, the materials, and the world—but not against himself.

The Four-Year-Old

Irrationality and Independence

A four-year-old's independence is so irrational that he treats criticism as an assault. He can evaluate himself readily enough and verbalize ("That's not so good.") because he has standards of his own. He enjoys approval. The child will beam and stretch toward adult esteem when complimented. The praise must be carefully directed, however, because of his capacity to be self-critical.

Four can reject a teacher's well-intentioned remark, "I do like that picture!" by tearing it, scribbling vigorously on it, or throwing it on the floor. His opinion has the greater validity to him. He does not need to consider or to please someone else.

The independence of a four-year-old is so exaggerated that when another "four" is belligerent, boastful, and furious, he is not disturbed. He observes such behavior passively, removed from the "explosion" as though he were on his own planet.

Four wants people to know how independent he is. There is no hesitation on his part about announcing that he can do everything better than anyone else. His bravado is always physical.

When an eager child entered the pre-kindergarten for the first time, he disguised his insecurity by flexing his tiny biceps and shouting, "Do you see this muscle? I'm stronger than anyone here. I could even knock these walls down!"

Four-year-olds are single-minded in their work. When Mother invites him to put on his jacket so that he can go shopping with her, he will do so willingly. Mother's goal is the shopping, and she is impatient with all delays. However, the child's primary goal is getting on the jacket independently. He does not want to be interfered with or rushed. If Mother attempts to assist, she can anticipate a scowl, a howl, and a vigorous gesture of some kind.

Deaf to the fire whistle

In school a Four who is intent upon his clay or his construction will not hear the teacher's signal or even the fire whistle, so great is his independent involvement.

Quasi-autonomy explodes frequently in a four-year-old's life. The pieces must be put back together again with tenderness and affection. He wants to be independent so very much that he fails to appreciate how dependent he still is--and wants to be.

"I never did, I never did, I never did like
'Now take care, dear!'

I never did, I never did, I never did want
'Hold my hand.'

I never did, I never did, I never did think much of
'Not up there, dear!'

It's no good saying it, they don't understand."¹

When adults evaluate the performance of Five (you can't do this or that), the child incorporates the evaluation into his own. But independent of the adult, the child can make his own evaluation of his capability. Self-evaluation (estimating what you can do and how well you think you can do it) is an important step in the developing dimensions of independence. The school provides situations that become challenges (in the people Five meets, the materials he discovers, and the interaction of which he is a part). If he is to resolve the "problem" represented by the challenge (and he must!), the Five requires prohibition less than he needs the time, explanation, and the freedom to explore actions, meanings, and materials, so that he can meet the challenge with confidence.

Fives come to school in as many stages of independence as there are five-year-olds. In general, Five can dress himself, come to school alone, run errands for Mother and Teacher, and clean-up after himself. He is very dependent upon the attitudes and expressions of adults. Although he can cope with many situations, adult pressures can cause him to retreat. He tends to lose confidence in his ability both to perform and to please the adult.

The Five-Year-Old

Self-evaluation

To cope or to retreat

¹ Milne, A.A., When We Were Very Young

As Four rushes in where angels fear to tread, Five folds his mental and physical wings and waits for a push. He divorces himself from crises and arguments. He attributes trouble to causes outside himself. The child, who at four, could ignore everyone but himself at five finds his peers and adults-especially--in groups-all-powerful.

Here we see the "out-back" from the independence of Four. The road to maturity appears to be leading the child back to immaturity and dependence. This very reversal must be viewed as an essential step forward, however, because the apparent "detour" will be compensated for in the developmental stage which follows.

The Six-Year-Old

The six-year-old brings to school social experiences in which he has at one time been autonomous and at another time dependent. The incongruous independence of Four dissolved into a dependence on adults at five. Now, a year later, his reliance shifts to a peer group and to adults outside his family.

The peer group

Six wants to be part of a group more than he wants to be independent. He selects the groups he prefers independently and in so doing, manifests some independence. He understands and accepts group roles and the responsibility or the authority of another person as his leader. When "followers" fail to carry out directives, the insurrection is referred to verbal solution (instead of retreat at five and fists at four). When his acceptance by the groups of peers is threatened, he can dissolve into tears.

When teams or committees are formed, the least child to be chosen is the one least likely (in the minds of the other children) to be able to contribute.

The six-year-old knows who can do what well and uses this appraisal to insure success for himself and his group. The winning team and all its members have status, and the child cloaks himself in group membership. Being alone is a discomfort, even if he is the best or the first. Until the less successful peers are behind him, his victory is never really sweet.

Rigid standards to which Six cannot measure up often spur him to energetic escapes. Six "fools around" on the fringes of difficult tasks. He cannot adept easily.

When advised to complete his work, he may respond to his teacher by saying calmly, "I can't. My pencil is broken."

"My pencil is broken"

His interests are as great as his energy. He would like to do everything. He has found that his teacher is more "everything" than his mother (she is merely at home, not part of his wider world). Hence he shifts his first allegiance to the teacher and when caught in a conflict between the two, expresses his idea of her importance and of his dependence on her. He blames Mother for what goes wrong, and her heart is heavy for having lost first place in the child's scheme.

Parent-teacher conferences frequently show two divergent views of the same child. Were his classmates to evaluate the same child, it is likely that a third view would emerge.

GROWTH PATTERN IV

From Concrete Perception to Abstract Thought

We are concerned in education today with concept development. We develop curriculum in terms of concepts. We examine an intellectual discipline such as mathematics and predicate a whole course of study on the assumption that we can teach its structure through the step-by-step build-up of increasingly complex concepts. A social studies course outline examines the concepts which the school wishes the children to formulate. We speak of entities such as self-concept. We make statements such as "Perception interferes with conceptualization."

For these reasons, it has become necessary to pause and ask ourselves: What is a concept? What do we mean when we say perception interferes with conceptualization? How do children perceive? What progression does exist between perception and abstract thinking? For how long do concepts continue to be embedded in concrete perception? Is abstract thinking all structured and sequential? Are there other creative and irrational elements that contribute to logical thought?

Perceiving is but one of the cognitive functions. Thinking, remembering, generalizing, abstracting, forming concepts are others. Both perception and conceptual thinking "are ways in which the individual recognizes and organizes uniformities and differences in his experiences."¹ The road is long between mere diffused infant awarenesses (blob-like percepts) and the capacity to categorize.

What is not to be forgotten is that small concepts in turn become organized into larger ones. Education in the first years must be geared to organizing the world into conceptual elements that are part of the whole. Educators must understand deeply both the way in which concept development within the child takes place and the concepts of the subject matter we are seeking to teach.

The infant's experience of reality is at first undifferentiated. It develops from the general and confused to the specific.

An adult has "a kind of many-dimensional map or ground plan of the world he moves in."² Objects exist in an organized world of many networks such as, for example, the social. But in infancy, "the world is only a diffused field with objects coming and going without a fixed framework."³ Objects come onto the scene and are experienced in terms of the immediate pleasure or pain they give the child.

These first diffused awarenesses have an emotional significance; a significance, that is, for the child, the first meaning he attaches to an experience. He knows wetness, hunger. His initial experiences of an object are realized first in terms of what objects can do to him and then what he can do to the object. Objects are people and things. He begins to know Mother, no. Thus we can say that "meanings always precede objects in perception"⁴ and are never divorced from them.

Having differentiated rough valient meanings from the perceptual mass, the child proceeds to a more sharply differentiated awareness. He can use a word to stand for an object even when it isn't in front of him, but he also uses the same word for a host of things; "doggie", for example, for every soft animal.

This development corresponds with the development of language, and we can say that the child has a concept. He assigns a word, "a meaningful label,"⁵ to a percept.

"Globs"

The word comes to designate a crudely defined area of experience still so poorly differentiated that we cannot call it a true concept. The child acquires a number of words for globs, loosely defined notions, and then goes on to the next stage in which the glob-like meaning becomes a simple concrete concept encompassing those attributes which differentiate one thing from another. The child comprehends that "doggie" and "kitty" are mutually exclusive.

² Ibid., page 85

³ Ibid., page

⁴ Ibid., page 87

⁵ Ibid., page 176

In order to make this differentiation, it is true, he must be able to recognize what is essentially dog-like and what is cat-like. The differences cannot necessarily be defined, but they do make a difference in how the child reacts. The differences are still embedded in the objects. This is, therefore, still concrete perception which persists long after children are speaking. We can say that the child has abstracted from dog an even more specific attribute when he can say "doggies bark" as distinguished from the meowing of cats. Having distinguished that animals can be subgrouped, he will find difficulty seeing them again simply as animals and will reject the idea. At this stage, he cannot readily recombine concepts into higher order categories and say that dogs and cats are both animals.

Concrete concepts become true concepts when the child can do something with them beyond attaching them to concrete realities; when he can compare them, combine them, describe them, and in general think and talk about their attributes. At this stage, concepts attain the status of categories.

It is important for teachers to remember that the child, when faced with brand new situations, always has to begin with globs and work toward concepts. For example, faced with a new word, he first recognizes a diffuse area of meaning and only works out, in the course of repeated encounters in different contexts, a precise definition.

Thus, we have found that perception grows out of emotions and emotions from action-meanings. The child becomes active in regard to objects, but his actions first depend on the possibilities in the object (stairs) for him at a particular moment of readiness (to climb stairs) and his own momentary state (feeling of pleasure). The object for the child is a frame of reference of an emotional or action quality, or both. The concept mother is one invested with emotional meanings that have resulted from the interaction of mother and child. The concept of self arises at the same time.

Through school, the interaction continues—the child and the teacher; the child and the group; finally the child and the subject matter. From the growing experiences the child continues to evolve a concept of self.

"Me"

The teacher

Success in school depends to a great extent upon the teacher's skill in determining what emotional meanings particular experiences have for children, that is, discerning the child's readiness for an experience, and what possibilities he may see in it. The child needs to feel that he can master set theory even as he needed to feel that he could master climbing stairs. The same factors are at work.

For every child, however, there is a varied pattern of differentiation that may seem irrelevant to the concepts. One child may be more impressed by concrete externals than by the essential feature of an idea. Another child may have more difficulty distinguishing between his own feelings and outside events. Still another, the intuitive child, may leap ahead and combine two steps of the conceptualization process into one.

Between the exposure to the world of sensations and relations, a world in which facts are unorganized and contradictions unresolved, and the moment of answer, when facts are organized and contradictions resolved, there must be time. There needs to be an interval long enough for the child to incubate, pattern, and order knowledge and experience without adult interference—to hammer out, to sift, to test for himself.

The educator's role is to support the process, to provide the child with experiences to incubate and with instructional materials with which to experiment. The adult must help sustain a mood of searching, of inquiry.

It is not so much that one can teach imagination in any subject as that one can stifle it.

"There are more kinds of sense than logical sense. Concurrent interrelated processes take place at every successive stage of development: the child creates and recreates the world around him, building a pattern of coherence for his impressions, concepts, roles, and relations; at the same time, he creates and recreates his sense of himself through selective identifications, until... at maturity, he achieves an identity that is distilled out of all that has gone before without disconnecting any of it."¹

¹ Biber, Barbara. *Premature Structuring as a Determinant to Creativity*



"The Teacher"

The Four-Year-Old

The young child is a great experimenter. Given the opportunity, he is constantly at work testing hypotheses, manipulating materials, and devising what are for him unique solutions to problems. His framework is his own world. "Fitting new experiences into the framework of his established reality, rearranging his reality to accommodate new experiences, trying out his notions to see how they work" is his constant occupation; in short, his business of building concepts.

Given sufficient stimulus, four-year-olds will begin to associate one thing with another. The statement (a response to a discussion about George Washington) that "I have been over his bridge" is a familiar one. The child's conclusion is logical; it errs only because of the limits of his experience.

Logic and experience

The four-year-old interprets his experience in a very personal way and shuts out from his perception what doesn't fit. His world still "has magical foundations."² Objects can change their character in response to the child's feelings. The child is still thinking "less in terms of general principles than of personal emotional significance."³ He may learn many facts, but his conceptual structure will not change until the external world is more significant to him than the internal. When this occurs, it is partly a function of his individuality, partly a function of age, and partly a function of experience.

Magic

The four-year-old who is reality-oriented, and who has had experience with traffic lights, blinkers, and train signals can conclude that the color red is used to indicate stop. He has grouped like objects and associated them with a function. Given the vocabulary, he can verbalize this concept and illustrate it in his dramatic play.

Verbalizing concepts

¹ Stone, Joseph L., and Church, Joseph, op. cit., pages 190-1.

² Idem.

³ Idem.

Concepts of relationships, time, space, and quantity are not so much based on "the immediately observable properties of things."⁴ Four-year-olds see time as an order, a recurrence and sequence of events. There is music time and milk time, and one follows the other. That tomorrow follows today is rarely understood at this age, but that tomorrow will be his birthday may be, since tomorrow is after he goes to sleep tonight.

The four-year-old still struggles with moving around in space and measuring distance in relation to his own body. He elbows his way into the more overcrowded portion of a circle or leaves too big a space when asked to let someone else in.

Space--a struggle

He does understand "in front of" and "behind" himself, however; and that an object can be placed "under," or "on top of," or "inside of" another.

Faced with the problem of placing objects in space (a puzzle or a block building), he seems to recognize shape as a determining factor before size. His initial approach will be to explore the possibilities through trial and error. A few such explorations and the solution becomes almost automatic.

In the area of quantity the child's concept level seems to be most dependent on a rich and varied experience.

He will arrange piles of blocks matching as to size of the blocks and the height of the pile, but not be able to count the number. What blocks fit together is most readily seen by virtue of their differences.

The square doesn't belong on that shelf. It is different from the triangles that are already there. Where does it belong? Maybe with one that looks like it, but not necessarily so.

If he needs three blocks and has two, he has to get one more. The process of adding and subtracting occurs simultaneously. If we want to bridge that gap in his building, he needs a bigger block than the one he has in his hand. Sometimes he recognizes that the block he needs is just twice as large. More often than not, he will shift direction to a new type of structure. The accommodation may be more important than the particular solution.

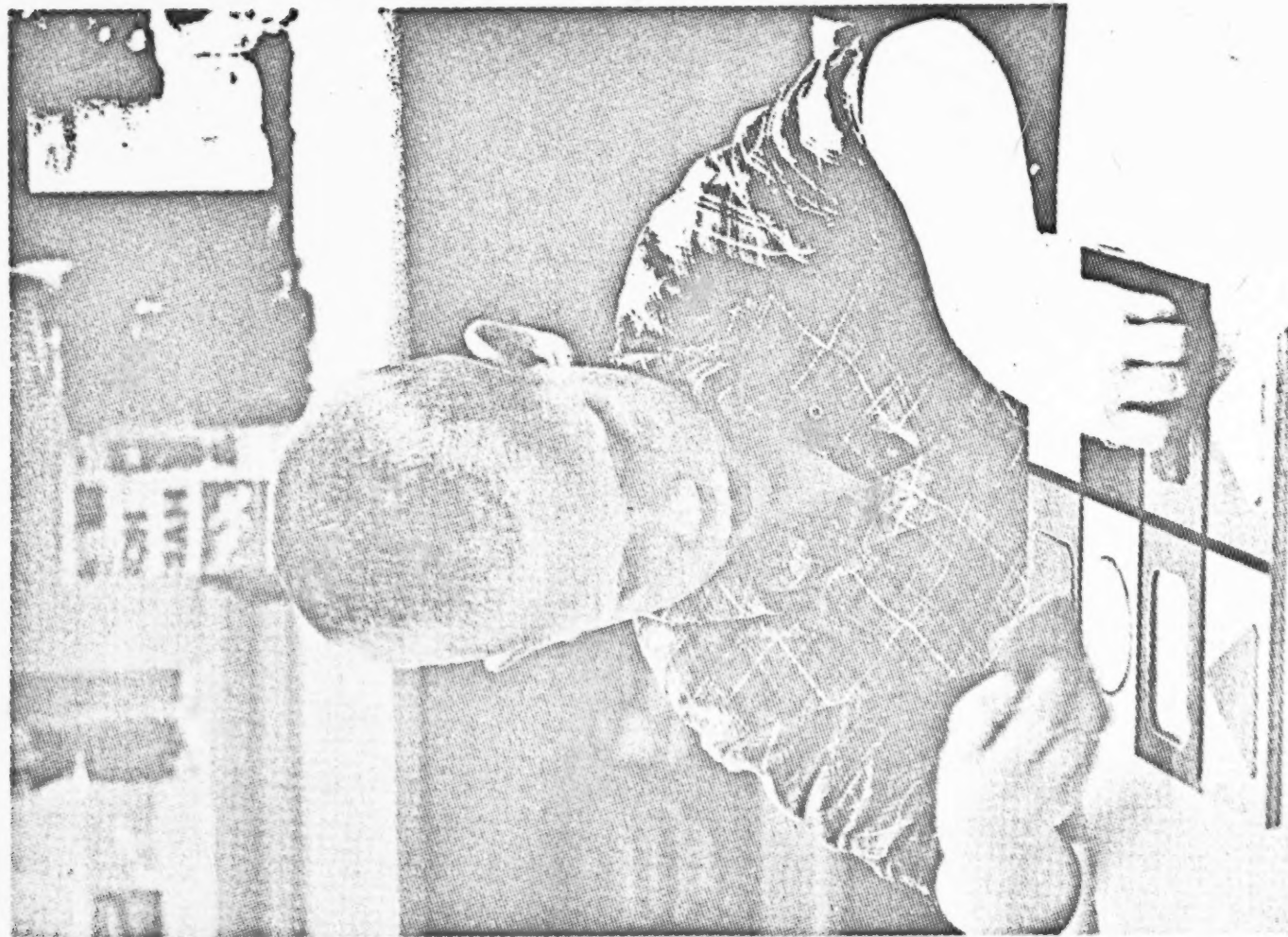
Quantity and size

With frequent repetition, he begins to realize that he needs seven cups to serve seven children. He counts laboriously.

⁴Stone, Joseph L., and Church, Joseph, op.cit., p.182.



"Discovery"



"size and shape"

Five-year-old children have a keen awareness of those properties that link things together, whether physical (all "quads" belong over here) or functional (all materials that the magnet lifts up are alike somehow).

The Five-Year-Old

Things with wings can fly.

The discovery is made through much experience with manipulating materials themselves and intensive observations of things at work.

Discovery

The child reasons from a sufficient number of key experiences. To understand that a train moves is to see one move. To understand a power shovel is to see it at work. Function is the basic attribute.

We see then that concept formation at this level, though advanced to the point of making accurate associations and abstract generalizations, is still derived from the action-meanings of things.

Meaning: still action-based

Language - Language is a vital agent of thought. Most "Fives" understand that they must talk in order to have their needs met.

They communicate, "My name is - - -"

They gather information - "Why?" "How?"

They ask permission - "Can I?" "May I?"

Words we have said are "meaningful labels" essential to the development of concepts. To build vocabulary based on rich and varied experiences that have a cohesive structure is one of the chief tasks of the school for the five-year-old.

Building vocabulary

They make suggestions:

"I think you should put one picture over there."

They tell about themselves:

"We got a new baby."

They have conversations, no longer monologues.

They express fears.

They express humor and pleasure (rhyming, alliteration, chanting).

Fives have a concern for accurate use of language.

You can't call a "wolf" a "fox" in a story.

A godmother is not a grandmother.

Fives gather new meanings for words they already know.

We have to wait until the jello sets.

How many television sets do you have.

I have to set my hair.

Meaning and emotions

Fives still look for textural, kinesthetic experiences to enlarge their understanding of words. They also like to hear and use new words.

Meanings of words are "heavily influenced by the emotional setting in which they were learned."¹ At five, words have already acquired the meanings of society.

For example: In our culture, today, even for children, black isn't just a color. It can be anything, from a color of a crayon to something that's dirty or to someone not nice to be.

"Since thinking and perceiving are related to personal meaning, children tend to think 'autistically'; that is, their thought processes and perceptions are influenced by their needs, wishes, and self-concepts. (This type of reasoning) also forces error of integration and reasoning..."²

¹

Gordon, Ira J., Human Development from Birth Through Adolescence, Harper & Row, New York, 1962, p. 106.

²

Ibid., p.107.



"time to think"

The five-year-old recognizes many written language symbols. He reads many words that represent familiar objects. He reads picture-symbols, also, and tells a story from them.

Time - There are some complex stimuli acting on young children, many that have to do with time, the passage of time, long ago, the future; many of these stimuli are understood.

When one is five, a clock is a symbol of "when things happen." A five-year-old can differentiate day-time, and night-time; he knows that days of the week have names that have a specific order, he knows how old he is; he recognizes that his birthday was "already" or will be here "soon". He knows that time goes on. Things happen in order and one thing begins as soon as another stops.

Holidays celebrate something that happened long ago. Five-year-olds are also developing a sense of "how long it takes." We can see them cleaning up and putting toys away before the teacher told them to.

Space - Space for the five-year-old child is not only the back yard he plays in or the school room he paints in. It is also the place in between.

The size of the room is impressive; the building is very big, with lots of doors and rooms. But he can walk to school along a definite path. He knows distance and direction.

His block buildings become map-like structures with roadways laid out in careful relation to where they are going. He can go to other teacher's rooms on the same floor, but turning into various corridors or going upstairs becomes confusing.

Towards the end of the kindergarten year, many Fives are still, trying to solve the problem of placing themselves in relation to someone else without crowding. Lining up with partners and spacing oneself without infringing on someone else's space is still an unsolved problem.

Time

Space

Block-building

Puzzles (the problem of placing objects in two dimensional space) can have 25 places that do not have noticeably distinct shapes.

The idea of line has become meaningful to a five-year-old. He walks in lines, he crosses the street between two white lines; our letters are based on lines, he connects lines to make forms. Fives need many concrete experiences with making various types of lines in relation to form on paper.

Some want to "write their names"; others aren't yet interested.

"Children who have spent a year in kindergarten in which programs were based upon stereotyped materials such as hectographs, mimeographs, or coloring books may show a tremendous dependency upon the teacher and upon hectograph or patterned materials."¹

These experiences do help a child to focus on filling space. The losses, however, outweigh the gains, since the larger aim of the school experience remains the development of initiative and creative thinking in the individual.

Quantity

Quantity - Not only are fives able to understand and work with numbers (see description of fours) adding and subtracting, but they also begin to associate symbols with the number. "4" means....They group things according to quantity.

All the blocks go together.

He has more than I do.

I have less than he does.

I have 2 cars (without counting 1, 2).

A car has 4 wheels.

Some animals have 4 legs.

They work with fractions of the whole.

I have half an apple.

Consciously (with no words) place 2 double blocks beside a quad.

1

Cutts and Mosley, Providing for Individual Difference in the Elementary School, Prentice Hall, Inc., Englewood, New Jersey, 1960, p. 82.

more and less

There are two important periods of the day in which teachers of fours and fives do their most effective work, the work period and the "planned-sharing"¹ period.

The work period is the time of play, when children are exploring new ways of doing things, strengthening old ways, experimenting with materials. This is the time when children set out to master their world and develop new skills. It is a crucial time for the teacher.

Although most of the children's activities are self-selected, the teacher structures the situation by adding new materials at appropriate times. She clarifies misconceptions with an appropriate book or picture or question to set children thinking. She makes things important simply because she talks about them and confirms in the children the sense that what they are doing is meaningful.

During a "planned-shared" period, teacher and children focus on one activity. It is a time for sharing experiences and verbally coordinating ideas, and most important from the point of view of concept development, a time to help children sift out significant data and draw abstract conclusions.

The child of six is still oriented to concrete objects and to self, but for him this is a year marked by a tremendous broadening of horizons. The developments that have been described earlier indicate that he is beginning to comprehend that many events are not related to himself.

Six's world begins to be more verbal. The development of vocabulary at this time is crucial. The child first has words that he uses in speech. His understandings of these words are deepened and extended by experience.

He still generalizes from his own experience, but now his experience is broader. "He can learn from abstract symbol systems

¹

Wann, Kenneth, et.al., Fostering Intellectual Development in Young Children, Bureau of Publications, Teachers College, Columbia University, New York, page 136.

work period

Teacher's role

How discussion aids learning

The Six-Year-Old

We introduce symbols

(numbers, words) as well as from direct concrete experience."¹

the vicarious experience, in it is analogous, serves in place of the direct.

The ability to see meanings is shaped by experience. Particularly in this transition stage, when experience is not adequate, children will make many mistakes in understanding, using a symbol without comprehending its real meaning.

Importance of experience

The six-year-old begins to find more words for the same things (synonyms) and to use words to describe more in terms of an object's attributes (though they be concrete) and less in terms of what is happening to it. Thus concepts are less action-meanings.

The words more and less as indications of direction, however, cannot be emphasized enough. Individual differences are very important. We can only describe this concept formation in a growth framework. For "abstract similarities may still be obscured by patterns of concrete action"² for children of this age and for many years to come. Comparisons such as "a plum and a peach are both juicy" are indications of not uncommon levels of concept development. Such patterns of thought require different emphasis in the teaching program.

The six-year-old sorts and classifies:

What is relevant to the main idea of a story?

What word fits in this context?

Does it make sense?

All sorts of things can be found in water.

Does everything on this page live in the water?

Here are all the pieces of furniture that belong in the living room.

Can anything here be used in another room as well?

1

Gordon, Ira J., Human Development, Harper and Row, New York, 1962, page 192.

2

Stone and Church, op.cit., page 213.

To find the incongruities is a lot of fun. He loves to hear riddles and to make them up. It is also fun to reach into the implausible. A story may be real, or it may be fooling. There is delight in adventure and adventure stories.

For the six-year-old "space" is not only his walk to school, his school, his home. Space is the neighborhood around these spots as well, and familiar places are located in relation to one another. One looks out from a high place to see many things in their space relation.

Space

He has a pretty good idea of what fits where and places himself in space more appropriately.

I fit!

1. He would not try to squeeze through a fence that was too small for his body.
2. He would know that he could not fit three large balls into one small basket and would be able to choose the appropriate container.
3. When a game is suggested and there is not enough physical space, the children decide the best way of handling this is for groups to take turns.

The six-year-old encloses space consciously and practices this in block building, in painting, and slowly in writing. Writing presents a new problem--that of combining the ability to enclose space and to adapt size to the space available--which is not resolved easily at this age.

Time is still what happens to one when he is six years old.

Time

He can take fifteen minutes out of his walk to school to pick up fallen acorns to bring to school, not realizing that he will be fifteen minutes late.

The six-year-old begins to tell time by the clock by hours, half, and quarter hours; this is not to say that he truly understand how long it takes to do something.

comes for dinner, the adult finds that for him time flies with conversation, but the six-year-old finds this time intolerably long.

Six measures time sequentially. When the program is changed for an assembly in the auditorium, the child finds it difficult to accept the omission of any one activity. He needs to have explained in detail how the time was used differently. This is significant in planning his own use of time. The child is still very much dependent on the adult for structure in this area.

He knows what comes next

Quantity

The six-year-old distinguishes and names numbers. He places things in order and counts them.

He compares and understands quantity. "More than" is so precisely defined that he can see "one more" as constituting "more than."

The differences within the groups compared do not interfere with this concept.

If you show him two cars and fifteen marbles,
he knows which group is larger.

Ratio

During this year his understanding extends to ratio, also; at least in the sense of "many to one."

Five girls share one chocolate bar.

Some of this understanding can be translated into symbols as $<$ and $>$.

The word set has become a tool to clarify the idea of number. A set is a group, a collection of things. "Number, children learn, is the property which one set has that any other set may have in a one-to-one correspondence."¹

We have said that a true concept is a category—that is, something that encompasses the similar and dissimilar elements of an idea and joins them in their commonality. Thus, "fruits" includes pears and apples, both of which are different but have some essential over-riding similarity.

¹

Moss, Ruth, "The New Math" Reprinted from The Chicago Tribune Magazine, 1962, page 5.

Rather than being simple, set is the most complex of concepts. That six-year-old children are ready to do more than manipulate the simplest of groups--those whose essential common feature is not separate from the child's experience--is extremely doubtful. It is not that they need to be restricted in their work to using only numbers one to nine. They learn about quantity as they manipulate groups, they establish a one-to-one relationship, they begin to recognize similarities and differences between groups.

Experience and understanding

How many ways can you make five?

$$\begin{array}{l} 3 + 2 = 4 + 1 \\ (3 + 2) \text{ is a set} \\ (4 + 1) \text{ is a set} \end{array}$$

The word set is used to familiarize the child with the vocabulary of mathematics. The fundamental concept of a property is momentarily glimpsed, although not yet deeply understood.

"It must be reiterated that children of the same chronological age will vary widely in their concepts and that this wide variation is normal, natural, and expected. We can only, within gross limits, describe the general order by which certain concepts emerge, but even this order is subject to individual variation."¹

From Magic to Natural

The young child is not making believe. His life experiences are so limited that for him what is magical (fantasy) and natural (real) are interchangeable. As we have pointed out elsewhere in this paper, to the child, playing is real. Dramatic play is shot through with fantasy.

Fantasy represents a way of dealing with feelings and new ideas--
a projection of the inner self onto the outer world. Fantasy is the
world of imagination.

"Reality is reproduced, fragmented, transformed, misunderstood, and corrected through the same fabric of ideas and interplay of characters onto which inner feelings of love and pain and joy and sorrow and fantasies of one's lowliest and most magnificent self are projected."¹

When the 4-year old attempts to explain his world to himself, he does so in what seem to us magical ways. But everything that happens to him is real for him and every explanation is a real one.

His birthday will make him different.

Dreams are about real events.

1

Biber, Barbara, Premature Structuring as a Deterrent to Creativity,
op.cit.

Four-Year-Olds

Willing a thing makes it so.

If he says something happened; it happened; he is not telling an untruth.

A fire engine can fly on to a roof, if he doesn't know about aerial ladders or ramps.

Toys live

He animates everything. There is no cause and effect except that people do things and make them happen and liven them. He attaches these qualities to toys, such as a favorite doll, but he fluctuates. That same doll may in a while be tossed aside, lifeless.

Fears are alive

Anxieties and fears assume real forms, companions that are frightening.

The wolf is in the room at night even though Daddy says it isn't.

A story about a giant is only a little bit disbelieved. Don't words make it so?

It is sometimes true that internal anxieties block the perceiving of facts about the real world. But for the most part, more knowledge of the natural world, acquired through direct experience with it in a framework where misconceptions can be righted and connections between the parts explained, helps the child get a firmer hold on reality.

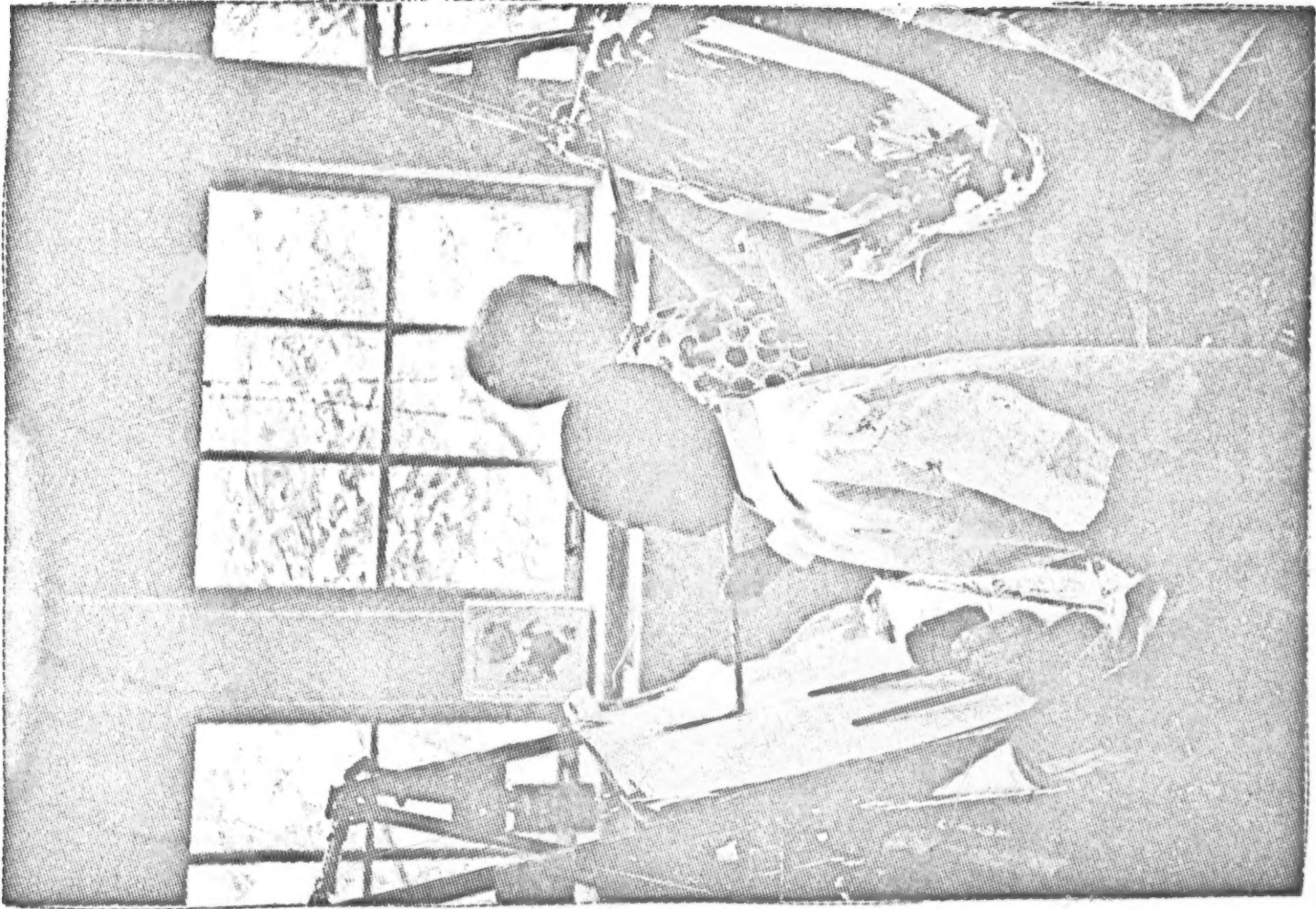
Five-Year-Olds

A five-year-old still lives in two worlds, but his growing insistence on realism in play and realistic props indicates that he is more aware of the difference between pretense and reality.

He still plays roles and manipulates ideas in such a way that the end result meets his emotional needs without utilizing all relevant data. But he has become less animistic in his thinking.

It is funny for animals and non-living objects to talk.

The fire engine has to have a road to go on. It can't fly through the air.



"Imagination is a tool of learning"

Anxieties and fears begin to take less magical forms. Monsters and ghosts can't bother him any more.

But he may have an irrational fear of something that might happen, as dying, which often preoccupies 5-year-olds, or cutting off a piece of themselves.

The five-year-old can link many events because they have common features or relate to a similar previous experience. He has more real answers to his questions, based on his own real experiences.

Six-year-olds still have their share of magic. Now, however, their "magic is more separated and formalized,"¹ and solidified in ritual and superstitions. Ghosts and witches have become part of a separate world, none the less credible. However, Six has sufficient awareness of his fears to try to control them.

The ability to use symbols is one of the outstanding examples of the child's growth toward a realistic mode of thought. He begins to understand symbols as representations of reality; they have, for him, an existence of their own. This development may account in part for the six-year-old's desire to practice using symbols.

The six-year-old still loves to assume roles, but he has a clear sense now that he is pretending. Evidently, he wants to feel that he can control his imagination.

To channel imagination into constructive parts is a challenge for the teacher. To meet this challenge, she must permit exploration, accept failure, not hasten toward efficient, quick results.

Imagination is a tool of learning. We would be amiss, however, if we concluded that education's task rests here. The teacher must also encourage the child to make use of imagination for its own sake. Color, space, form, sound, movement are all used by the child to express his sense impressions, his half-formed thoughts, his particular image of the world. This is the language of our great creative achievements, to be spoken by all of us in greater or less degree.

¹ Stone, Joseph L., and Church, Joseph, op. cit., page 244.

Seeing incongruities

Knowing what is real

Six-Year-Olds

Symbols and reality

Imagination

Philosophy of Social Studies

Social studies is a study of man and his adaptation to his world.

Today's world requires more complex adaptation on the part of the members of the society than ever before. We are confronted with tremendous sweeps of knowledge. We are confronted with tremendous needs. We are challenged more deeply than we have ever been to find ways of bringing knowledge into meaningful focus so that it can serve mankind's needs.

Does knowledge serve mankind?

The challenge is most easily met when we teach children in their first school years, because they come to us intensely human and intensely motivated to belong to their world, to relate themselves to it, and to learn, learn, learn whatever they can of it.

It is almost impossible to separate one aspect of a curriculum from the other in the life of the 4,5, and 6-year-old.

The seeds of every concept involved in the sophisticated discipline of social studies are to be found in the day-to-day life experiences of the young child in school. As he develops a sense that he is a good person and his teacher who takes care of him is, too; as he realizes that his teacher (and his mother before her) must stop him from hurting another child; as he helps to clean up the table after snack time—he is learning about respect for the individual, about the need for responsible authority, and about pleasure in group effort.

Seeds of concepts

When his teacher takes him down to the train tracks and he watches lumber being unloaded, he is learning about man's work processes; that men do "big" jobs, that Daddies work, that machines help them work. He learns about transportation, too; he discovers that trains bring heavy loads of lumber from far-off places. He learns about grade crossings and signals, about safety and traffic control problems. When his teacher asks Six, "Which are more important, passenger or freight trains?" and guides him and the group into a careful analysis, he is learning to evaluate and think critically.

Observing, evaluating, and thinking critically

To the child there is no difference in kind between counting three blocks and building a super market; between the way he grows and the way an animal grows; they are equally part of his growing life experience.

Essentially the child is dealing with his environment and working on many levels of inter-relationships. Given the tools, he is continually translating his interests and knowledge into working terms.

His world is the one he finds himself in, the one he smells, sees, tastes, touches, hears, and feels. From himself as a focus, he learns about other people and how conditions of life are met.

The pattern of trips

The social studies program for pre-kindergarten, kindergarten and grade one "is based on trips or other vital group experiences which follow each other...in some organic pattern, producing stimuli for classroom activities and guiding the selection of reading material, visual aids, songs, etc."

These trips are organized around certain themes, which take their validity from our knowledge of our community and of what is meaningful to children as children.

Our method is to teach the structure of the discipline through situations that are problematical. We ask ourselves:

Questions to raise

1. In what way have we in our community met the basic needs for water, food, and shelter?
2. What are the steps in the economic processes developed to provide for the community?
3. Which of these steps may be observed by the children?
4. Which of these steps may be suitable for a particular group?
5. How far back to the sources of these commodities can one go?
6. What is the relation of people's work to this pattern?
7. What stories and pictures and what language and music experiences may be used to help round out the child's understanding?

¹ Hitchell, Lucy Sprague, Our Children and Our Schools, op.cit, p. 204.

8. Finally, from what direction of concept development can a program proceed that is based on the knowledge of how children learn?¹

Obviously the teacher must ask and answer these questions: "She is the chief designer of the curriculum."² She receives help from many sources, but she must use these aids to help her create the design of the curriculum for a particular groups of boys and girls. She decides:

The teacher's role

1. When to introduce an experience.
2. Which of several leads to follow at a given time.
3. How long to spend on a particular area of study.
4. How much practice is needed for mastery of a skill.
5. How many children participate in each activity.
6. What materials to use and when.
7. How equipment and facilities are to be deployed to meet the learning needs of children.

¹

Mitchell, Lucy Sprague, Our Children and Our Schools, op. cit., p. 205.

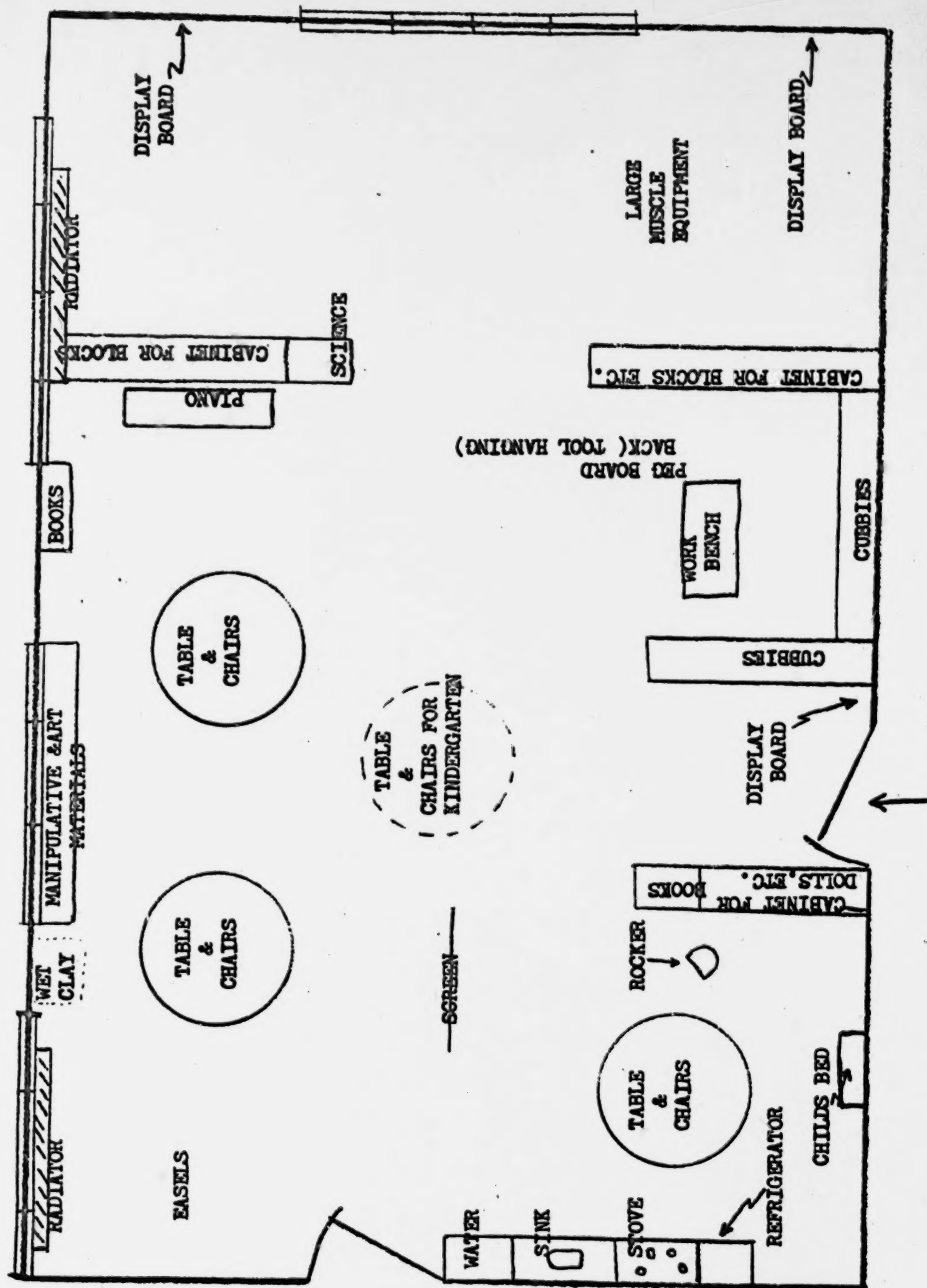
²

Fleming, Robert S., Curriculum for Today's Boys and Girls, Charles E. Merrill Books, Inc., Columbus, Ohio, 1963.

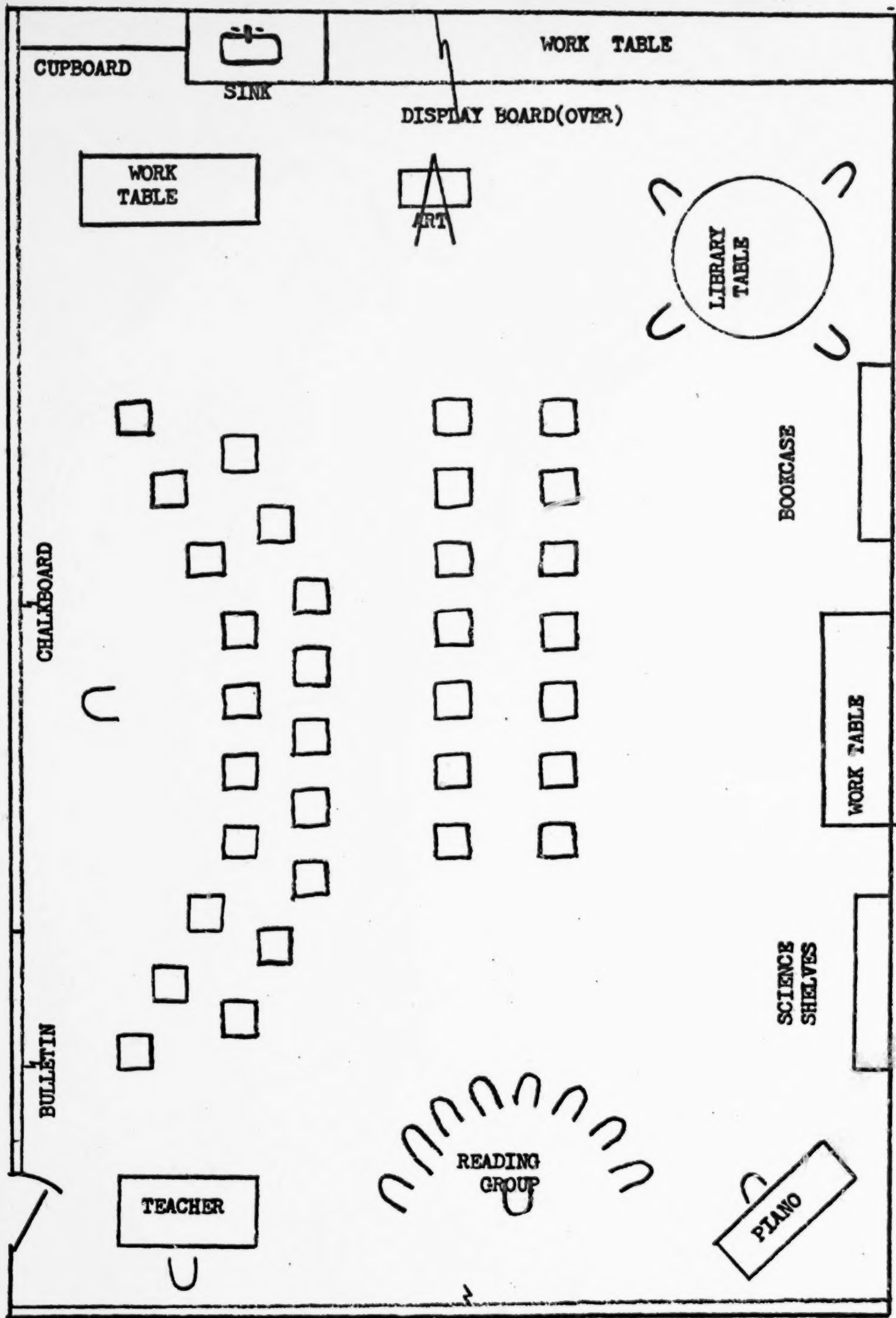
FLEXIBLE ROOM ARRANGEMENTS

A flexible room with sufficient space, open shelves, varied materials, and work centers, encourages maximum autonomy, creativity, dramatic play and concept development.

A FLEXIBLE ROOM ARRANGEMENT FOR FOUR AND FIVE YEAR OLDS



AN INFORMAL CLASSROOM ARRANGEMENT - MOVABLE DESKS - FOR SIX YEAR OLDS



The Community

Any school curriculum will be a function not only of the system of beliefs of the teachers in the school and the interests and capacities of the children, but also of:

1. the particular community in which the school exists
2. the particular cultural conditions impinging on the children
3. the particular resources relevant to the learning situation

"Englewood is a mature residential suburban community...with a heterogeneous population of about 27,000, originating with descendants of early Dutch settlers, wealthy New York commuters and middle-to-low-income Negro families. An informal religious census shows approximately 50% Protestant, 25% Jewish, 25% Roman Catholic."¹

Englewood is both a residential and industrial community. It is connected to the surrounding communities by a network of roads ranging all the way from super-highways to lesser through streets, railroads, and waterways. Along these networks have grown up homes for the people who may work either in Englewood or elsewhere, as well as industries that have access to distant markets.

Englewood is also a work center for people who live outside of its borders. There are its schools, a library, retail stores, family service agencies, banks, recreation facilities, light industry.

Its residences range from rich estates to multiple dwellings that resemble a small city. Its people have access to parks and varied natural features including mountains and a river valley. Englewood truly offers much to those who live in it, and is equally rich, therefore, as a teaching resource.

A Proposal to the Ford Foundation for Support of a Comprehensive School Development Program of the Englewood Schools, Englewood Public Schools, Englewood, New Jersey, February, 1964.

Transportation

Before most children are one-year old, they have had many experiences with transportation in terms of "go" and "car". A generally positive and pleasant tone of anticipation is built into Mother's voice as she suggests "We're going in the car!" In addition, the comfort of being closely held in an environment of good steady motor sounds and gentle motion tend to invest "car" and "go" with pleasant associations.

"Car - go"

In the same manner, bright eyes follow noisy spots in the sky when Mother (or Father) suggests "airplane" and "go". Boats and trains usually follow with equally enthusiastic presentation from actual experience.

Sollicitous family members and friends invariably provide the very young with toy cars, trains, planes, and boats. Donors identify these toys as his, thereby extending his identification and security mechanism. In unnoticed minutes "choo-choo" and "train" become synonymous with the vehicle through nothing more than the repetition of the word, the sound, the sight, and the object. The simplest pull-toy teaches the important lesson that he is in remote control of functioning vehicles, a joy and a need which he never outgrows. Thus the concept of a specific part of the "transportation" theme becomes implanted in the young child.

As a child with this background of experience enters his first school (whether at six, five, four years of age), he finds within the new environment an old friend, a familiar toy, an extension of his previous experience. The school train or engine or car is, for him, a link with security, to past success. Simultaneously it becomes, for his teacher, an indicator of his experience level in "transportation;" thus he demonstrates his readiness for social studies through his "play" activity with a "toy".

Readiness

From this point the child's toy becomes a teaching device as valid and important as a map, a model, or a book to more sophisticated learners.

The child operates in relation to moving objects on developmentally more encompassing levels.

The first - Things Move

The second - We Move Things ("we" signifies himself and others)

The third - Things Move Things (machines work)

The fourth - We Move Things, Because

The first three are physical--the how of his world. The fourth is social--the why.

He must move through these earlier levels in order to reach the last.
See analysis:

Differentiation
Ego-centric to Social

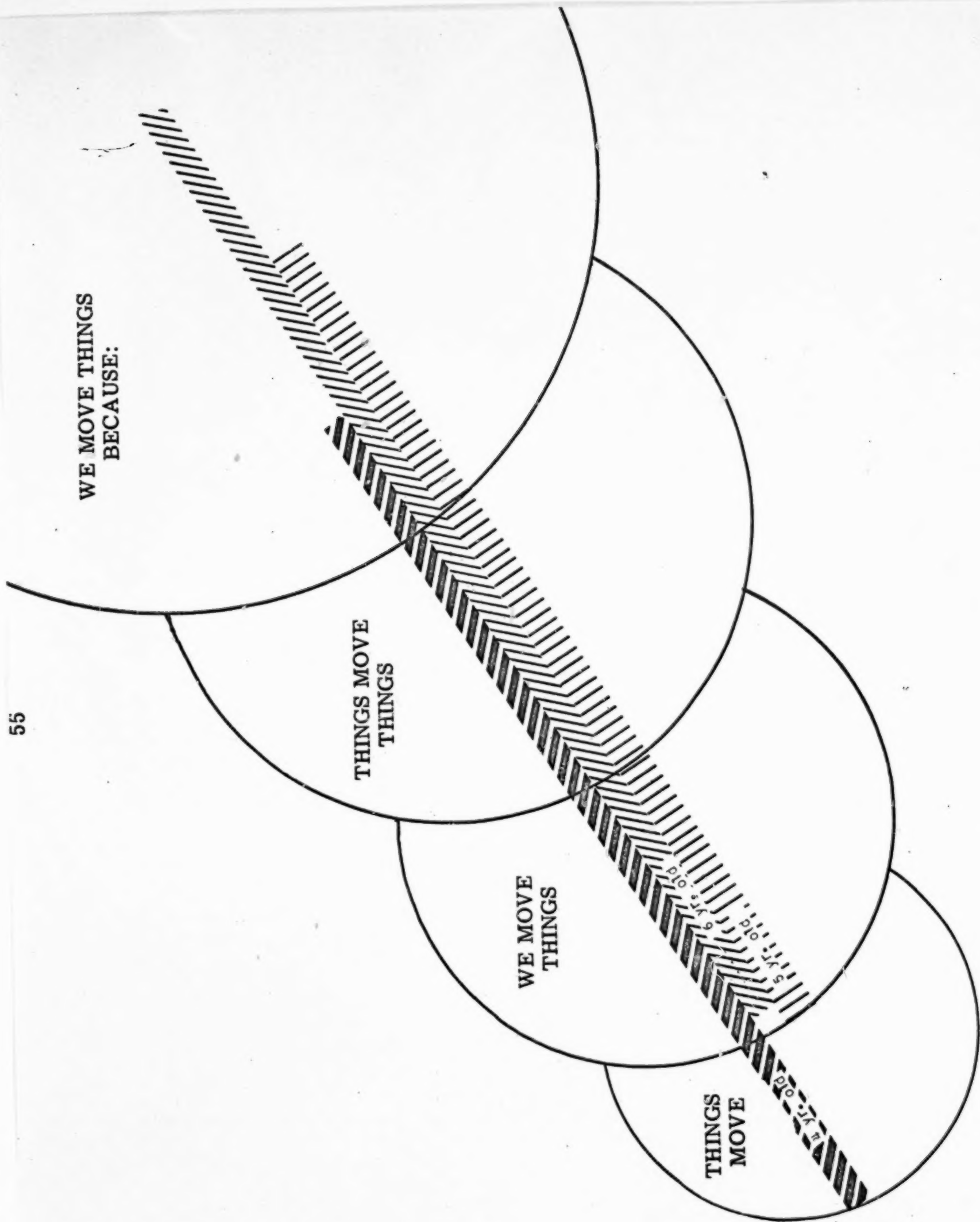
The abstract social meanings are embedded in his concrete experience.

WE MOVE THINGS
BECAUSE:

THINGS MOVE
THINGS

WE MOVE
THINGS

THINGS
MOVE



A fluid curriculum for 4, 5, and 6-year olds will be developed in the Englewood school system. At present, however, we are not ready to express this fluidity in terms of a particular method of organization. What does seem to be apparent to us is that to organize the curriculum around a pre-determined timetable of subject matter prescribed for particular grades, we should be in immediate conflict with our goals.

Rather we desire to organize the subject matter so that continuity and sequence for each child may take place. The well-planned curriculum "helps the learner to build desired learning upon desired learning in a continuous sequential fashion. The well-planned curriculum also helps the learner to relate one learning experience to another."¹

To accomplish these objectives, the teacher must have a broad grasp of the subject matter and a broad range of effective teaching approaches at her command. The classroom organization must be flexible and there must be considerable self-direction in the group.

Whether we teach a group of 4's in a self-contained classroom or a group of 4's and 5's on a semester basis (as in the Milwaukee, Wisconsin Primary Unit Plan, in operation for 20 years²) the same applies.

In each age group, there may be children operating on any one of the four levels described. What is more likely, however, is that all children will begin a new unit at the same level.

How quickly and how far they move into the other levels of comprehension is partly a function of their age and partly of experience. We may say that more 6-year olds than 5-year olds will be asking why and be ready to explore related work processes, or to study transportation as a link to people far away.

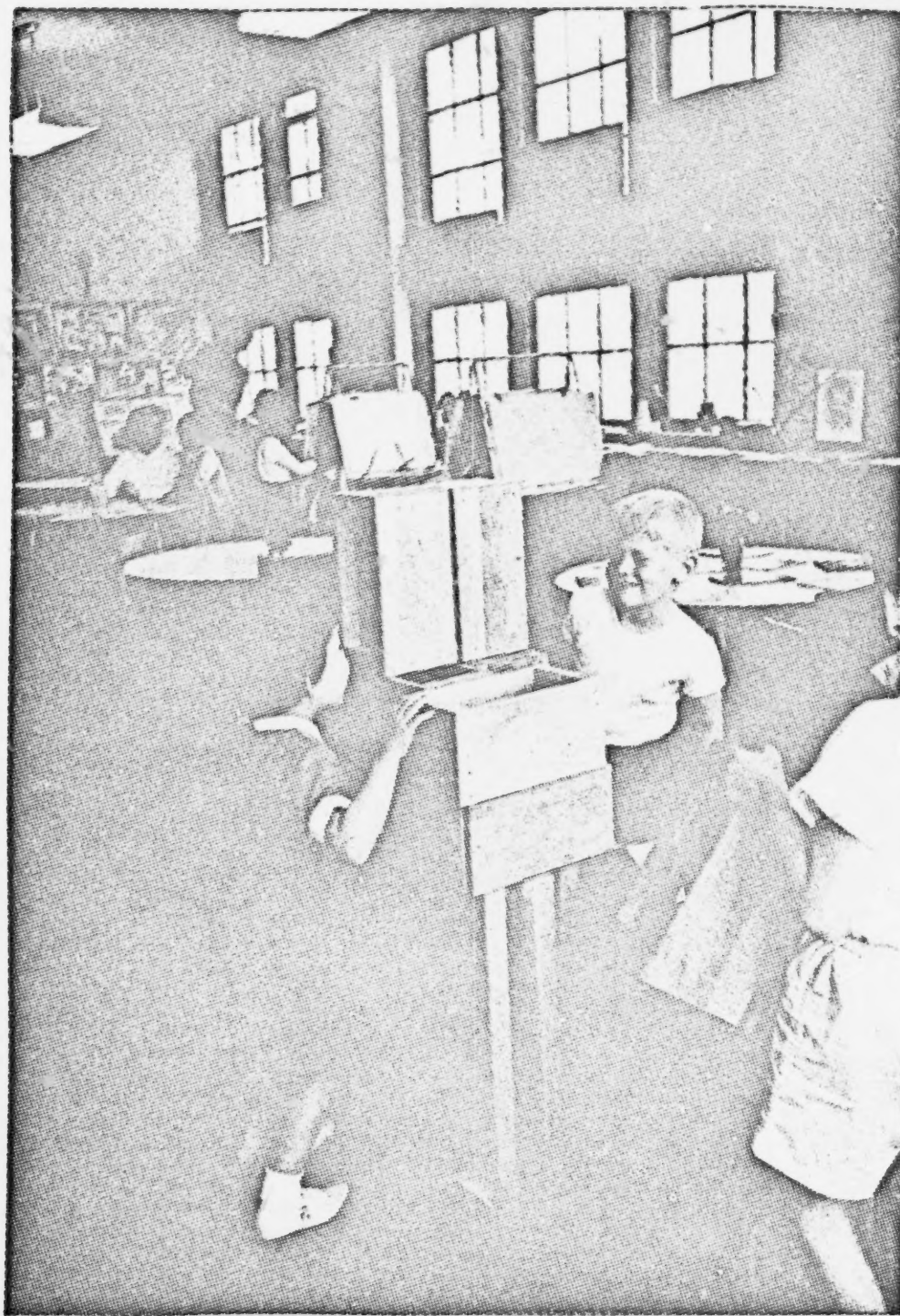
This social studies unit is conceived with these factors in mind.

1

Goodlad, John I., Anderson, Robert, The Non-Graded Elementary School, Harcourt, Brace and World, Inc., New York, 1963 Revised Edition, page 87.

2

Rasmussen, Margaret, Editor, Toward Effective Grouping, Association for Childhood Education International, Washington D. C., 1962.



"spontaneous work of children"

In a transportation (as in a neighborhood) study everything is interrelated. This program is one of many study projects that go on all year without a fixed beginning or a fixed end.

Dramatic play as described in this guide is the spontaneous, child-initiated, work of childhood—aided by the teacher who knows when to plan a trip or suggest another material, or bring out a book or picture.

Trips and discussions that precede and follow them do form a sort of "unit," some longer than others, but since children are as variable as they are, it is difficult to say that any one group or its members will play in any one way. Some things may be more interesting to some children than others. Some children may require a longer gestation period before they play out their experiences.

This should not discourage the teacher. She will use another approach to tie in the trip to that child's experience—on an individual basis. Some children are not block builders and are content to talk about what they know. Such children will find puppets or storytelling an excellent tool.

The success of any program depends in large measure on the teacher's sensitivity, flexibility and resourcefulness as well as on the richly varied material.

"In undirected dramatic play children weave a whole out of the complexities of their cognitive and affective experience."¹

1

Biber, Barbara, Premature Structuring as a Deterrent to Creativity,
op.cit.

First Stage

Level of Comprehension and Interest Drives	Dramatic Play Materials and Implications	Trips
<u>Fours - 1st Stage</u> <u>Things Move</u> Every part of train is "engine" Play is exploratory. Interest in moving things began before entering school. It is probable that children have observed movement of trains through Englewood. Some may have had experience riding in subway trains in New York.	At this stage of concept development children play with materials of growing complexity to accompany motor and conceptual skills. 1. large train (with no blocks) 2. separate cars 3. smaller trains (no tracks) Teacher observes children's play. Realizes children are ready to include concept of roadway for train. Plans trip.	to siding between Englewood and Forest Avenues, and Dean and Van Brunt Streets. Focus of trip: <u>Train on Tracks</u> Group stops to see freight car on track. Siding is near lumber yards. This is situated next to a grade crossing. Children should have time to see, to touch, if possible, to board car, to follow tracks with eyes as far as they can see.

First Stage

Discussion

Resources

Re-Creation

Related Topics

Discussion precedes trip. Teacher presents trip not as "train trip" but exploration of neighborhood. In schools where train is not in neighborhood, previous trips to explore neighborhood should be taken so that trip rules and procedures are established within group.

Vocabulary: train, railroad, car,
engine, tracks, siding

First discussions that follow trip are more apt to be with a few children who are building together or looking at pictures together.

The teacher helps them recall what they saw at track and relates it to their current activity.

Pictures: Teacher starts reenforcement of trip experience with pictures on wall (in block building area). These pictures are of trains, of trains with workers, of trains on tracks.

Magazines containing pictures of trains are placed on shelves for children to discover.

Books: Stop, Look and Listen
Saturday Walk
Two Little Trains
Real Book of Trains
Transportation

These are available for children to look at.

With Language:

Teacher should listen for sounds at play.

With Music:

Songs to sing:

Down at the Station

Same Train

autos

bus:

school bus

inter-city

intra-city

taxi

service trucks:

garbage trucks

fire engine

street-cleaner

telephone
repair

baker's, etc.

army trucks

airplanes

roads for these

Second Stage

Level of Comprehension and
Interest Drives

Dramatic Play Materials and
Implications

Trips

Fours - 2nd Stage

a. We Move Things

concomitant of
Things Move Things

Widened interest in moving
objects, such as automobiles,
boats, trains. Sees these
objects in terms of sensory
aspects of their motion:

Train moves, whistles, etc.

Beginning of functional
relations; train related to track,
to freight, etc.

Children use unit blocks to construct
tracks, drive train on tracks. Children
drive engines. Children begin to differen-
tiate freight car from engine. Play is
largely pushing and pulling for the dis-
tance of the track.

(Once they use unit blocks for
tracks, begin to work out problems of
turning.) Train can still go off the
track. The engine pulls a line of the
railroad cars. Children couple together
several trains. Engine may be at the end.

No train trip is planned
at this phase of stage 2.

Second Stage

Discussion	Resources	Re-Creation	Related Topics
First discussions with whole group are intended to develop concept that <u>we move things</u>. Discussion is geared to problematic situation: Can child move something? Teacher lets children illustrate with blocks or wagon. Do we know anything that moves something else? What does the engine of the train do? Is the engine the whole train? What does the engine pull? <u>Vocabulary:</u> <u>pull, push</u> <u>work</u> <u>freight</u> Further discussion draws on children's experiences going somewhere by car, bus, airplane.	<u>Pictures:</u> Teacher changes pictures. Pictures now should be of special freight cars—should show long train, tracks over bridges, tracks going up mountains. <u>Books:</u> Teacher reads from books. She may read one of several that have been available for the children to look at, choosing in terms of the level of comprehension of the particular children she is reading to, and their ability to listen in a group. <u>Teacher's resource:</u> <u>Science Is Fun</u> (May be used at any listening time) <u>Record:</u> <u>Same Train</u> <u>Train and Planes</u>	<u>With Language:</u> onomatopoeic words. (e.g., choo-choo) Children dictate story, recalling trip. <u>With Music:</u> dramatic play-train slow, fast, uphill, downhill, near, far	Drivers Traffic control of trains and vehicles that use roads. ----- Other machines work for us— e.g., power shovel

Second Stage

Level of Comprehension and Interest Drive	Dramatic Play Materials and Implications	Trips
<u>Fours - 2nd Stage</u> b. <u>We Move Things</u> Drivers of trains Drivers of other vehicles Moving objects function in relation to people.	Children add people to their play. Fantasy in play makes little boy or little girl driver, not only grown-up workmen. Tracks connect with other children's buildings.	Return to siding. This time group observes switching of engine.
c. <u>Trains Move Things</u> Trains carry things.	Play includes small colored blocks for cargo, little cars piled on trains, toys piled on trains, small pegs to simulate lumber.	Return to siding. Group observes unloading of lumber. Talks to workmen. Observes traffic control signals (Teacher must sharpen observations of group, focus interests, but not lose sight of tangents, those group interests outside of focus of trip).

Teacher leads discussion about drivers, of all kinds of moving vehicles. Teacher helps children relate drivers to work processes, and helps children draw analogy to other workers. <u>Vocabulary:</u> <u>engineer</u>, <u>bus driver</u>, <u>fireman</u>, <u>taxi driver</u>, <u>freight</u>	<u>Record:</u> <u>Train to the Farm</u> <u>Sounds of Trains</u> <u>Books:</u> <u>How Do I Go?</u> (to be read to group) <u>Pictures:</u> workers loading trains, driver leaning out of window of various vehicles train, bus, etc.	<u>with language:</u> Sounds of moving things, sounds of trains. Teacher may invoke imitation. Listen to sounds outside of window. <u>with music:</u> Song - "There's a Little Wheel a Turning in my Heart"	<u>Concept:</u> Work Workers People work In the family, somebody has to work outside of the home. That somebody may be Daddy, Big Brother, Uncle, Mommy. (Note to teacher: not all children's Daddies work)
Dual intention of discussion: 1. to recall trip, and actual processes observed. 2. to answer questions: what other kinds of things do trains carry? What is freight? Is every freight car the same? How do the cars differ? Do people ride freight cars? <u>Vocabulary:</u> <u>lumber yard</u>, <u>unload</u>, <u>box car</u>, <u>tank car</u>, <u>refrigerator car</u>, etc. <u>passenger</u>	<u>Record:</u> <u>Train to the Zoo</u> <u>Three Little Trains</u> <u>Songs:</u> "Banana Boat Song" "I've Been Working on the Railroad" <u>Pictures:</u> show men laying tracks, loading trains, various types of freight.	<u>with language:</u> Children's speech that accompanies play may be picked up by teacher and shared with group. <u>with music:</u> dramatic play through rhythmic movement depicting the work observed. Children make up songs while dramatizing, or adapt well known songs e.g., Banana Boat Song.	Trucks carry freight Trucks go on trains People ride in other vehicles; cars, buses. People go from place to place.

Level of Comprehension and
Interest Drive

Third Stage

Dramatic Play Material and
Implications

Trips

Fours - 3rd Stage

We Move Things, Because

Moving objects related to function.

Child asks why?

Block structures include unit blocks which map out directions in which tracks go. Children connect tracks to particular places—from depot at which they pick up cars to car dealers.

Distance is eclipsed.

Limited experience causes them to eliminate the middle functions, but overall idea is clear: that trains bring things to people, over a distance.

(Not only do several themes occur concurrently, but pace must be slow. The teacher can expect interest but not long attention to one idea at a time. She must alternate teacher-directed experiences with many child-initiated experiences.

Last stage in unit may not be reached until the end of the year and then only by a few.)

Third Stage

Discussion	Resources	Re-Creation	Related Topics
Why do we need lumber? Why does it come in a train? Did it grow like that?	<u>Pictures:</u> saw mills and men at work cutting down trees, sawing into logs, sawing into lumber.		Shelter, distance; other needs served by transportation: i.e., food. Extend this

Level of Comprehension and
Interest Drives

False Stage
Dramatic Play, Materials and
Implications

Trips

Fives - 1st Stage

Things Move

Most 5-year-olds have an interest in moving objects, such as autos, trucks, trains, and see these objects in terms of sensory aspects of their motion: train moves, train whistles, etc.

It is probable that children have observed movement of trains through Englewood. Some may have had experience riding in subway trains in New York; or traveling by train to far-away places (i.e. Virginia).

Moving objects are often included in dramatic play in domestic areas, and in block building with unit blocks. Unit blocks used to construct straight and curving tracks, and tunnels. Many include "people" (wedgies) in their play—not moving objects, but standing by.

Children are presented with a variety of materials to test for movement:

passenger and freight trains, automobiles, bicycles, tractors, wagons, carriages, door locks, clocks that wind, coils that wind up and spring back.

Children are exploring. Teacher is exploring-observing interest and comprehension level.

to Passenger Station or to explore neighborhood. Teacher uses this walk to help children place themselves and school in relation to station. She chooses to walk on a street that runs parallel with street the station is located on.

Comments of children:

"The station is that way, not this way."

"You have to go straight and make a turn that way."

"You can go to my house this way."

At station, children discover tracks, platform, house, signals.

Children "make believe" they are waiting for a train, talk to station master and bring back some train schedules. Observe directions of tracks.

Exploring children's experience
in a group:

Have you ever taken a ride on a
real train?

What did you see?

How did you feel?

What type of train?

Can you sleep at night on a sub-
way train?

Vocabulary:

subway
passenger train
sleeping car, dining car
station

First discussion after trip-
recalls experience.

Vocabulary:

stationmaster
schedule
platform
station - (to include waiting
room and ticket window)
tickets, signals

Pictures: Displayed at eye-level
in block area, quiet time area,
for reading and discussing.

Passenger trains and freight
trains on tracks.

Pictures include other road-
ways so that children can begin
to see connections.

"Pictures can make a unique
contribution to learning.
Some people learn more
readily from one medium
than from another (so more
than one medium is provi-
ded)."¹

Books: Big Book of Locomotives

Big Book of Real Trains

How Do I Go

Let's Play Train

on display and read at story time.

¹
Williams, Catherine, Learning From
Pictures.

with language:

Teacher is lis-
tening for children's
sounds at play.

with music:

Songs to sing:

"Same Train"

rhythmic movements

to music—arms be-

come wheels turning.

How fast can you go?

How slow?

Train going through a
tunnel.

autos

bus: school bus

inter-city

intra-city

taxi

service trucks:

milk delivery

garbage

telephone
repair

Public Service

United Parcel

army trucks

airplanes

roads for these

Second Stage

Level of Comprehension and
Interest Drive

Dramatic Play Materials and
Implications

Trips

Fives 2nd Stage

a. We Move Things

Five-year-olds are intensely interested in people. They distinguish the person from his function:

The engineer is not part of the train. The engineer is the driver of the train.

Moving objects begin to function. Children begin to grasp functional relations; train related to track, to station, to people.

Teacher observes group making a "chair train." Passengers get on and off while the train is going; there is more than one "ticket-taker." One hears resounding "All-aboards."

Train has many cars.

Block building becomes map-like—tracks cover distance and go in particular directions. Tracks are doubled in width so that trains can go in opposite directions simultaneously.

No trip is planned at this phase of stage 2.

Second Stage

Discussion	Resources	Re-Creation	Related Topics
Purpose of discussion is to deepen understanding of people's function in relation to trains. Discussion is a time to wonder: Who makes the train go? What jobs do people have to do on a train? To maintain a train? Discussion helps extend understandings of what was observed on first trip. Children analyze use of crossroad signals in relation to other roads. ----- Discussion to plan trip, consider its purposes and review important safety rules.	<u>Accessories</u> - not kept on shelves. When teacher observes "chair-train" type of dramatic play, she helps focus play on reality by giving one "ticket-taker" a <u>hole puncher</u>. <u>Pictures:</u> of related vehicles with driver and passengers. e.g., city bus and school bus, airplane <u>Books:</u> <u>Clear the Track</u> <u>I Like Trains</u> <u>Let's Take a Ride</u> <u>The Little Engine That Could</u>	<u>with language:</u> Children create dramatic verse, using sandblocks for accompaniment. <u>with music:</u> Songs: "Down by the Station" "When the Train Comes Along" record: "Same Train" for sounds and rhythm.	shelter for other types of vehicles: bus terminals garages hangars people are passengers on other vehicles: buses taxis autos airplanes

Second Stage (continued)

Level of Comprehension and
Interest Drives

Dramatic Play, Materials and
Implications

Trips

b. Trains Move Things

Trains carry people.

Much lively block building and play.

Trains carry people.

Children begin to use crayons and
paints to re-create experience. Images
are partially representational.

Trip to Bergenfield,
New York Central Railroad
Station. Children buy their
own tickets, ride in coach
to Weehawken, lunch at sta-
tion restaurant, return with
parents by auto. Observe
sounds of train, size, move-
ment, people, engineer, con-
ductor, seats, sights from
windows.

Second Stage (continued)

Resources

Re-Creation

Related Topics

Discussion

Recall of trip:

Where did we go to board train?

How did we know which train to board?

I wonder where trains stay when they are not going?

How did the train sound?

Did it start off quickly?

Vocabulary:

conductor, engineer

restaurant

telephone poles

money, board

timetable, schedule

roundhouse, yard

Pictures: to extend experiences of vehicles at work.

1. unloading, loading freight trains
2. freight yards, showing maintenance men, switching tracks, different types of freight cars

with language:

make up story of trip. reproduce sounds

with music:

Songs:

"Driving Steel"

"I've Been Working on the Railroad"

other types of working vehicles:

milk delivery truck

boats unloading cargo

airplanes being loaded with cargo

Levels of Comprehension and
Interest Drives

Second Stage (continued)
Dramatic Play, Materials and
Implications

Trips

. Trains Move Things (continued)

Trains carry freight.

Children use representative symbols:
(passenger trains, signals, paper money
for tickets). Tracks are reached by
street. Roads cross tracks, houses go
up alongside of tracks.

Children connect tracks to domestic
area to go visiting.

Children make domestic area station
restaurant, and eat there.

Trip planned to lumber yard
(outgrowth of need for wood).

Lumber yard is adjacent to
Erie Railroad siding at Englewood
Avenue and Van Brunt Street (see
4-year-old unit).

Children buy lumber.

Children notice freight car
on adjacent siding. Teacher does
not overlook opportunities to
touch, smell, listen.

Second Stage (continued)

Discussion	Resources	Re-Creation	Related Topics
The beginning of <u>why</u>? 1. I wonder how lumber got there? Who brought it? Did it come from far away? Does lumber always come from far away? What is "far away." Vocabulary: <u>freight</u>, <u>lumber</u> <u>yard</u> 2. What is a freight car? What is freight? Other kinds of freight cars. Vocabulary: <u>gondola</u>, <u>piggyback</u>, <u>box cars</u>, <u>tank cars</u>, etc.	<u>Pictures</u>: Interiors of freight and passenger trains <u>Records</u>: <u>The Little Engine That Could</u> <u>Train to the Farm</u> <u>There's a Little Wheel a' Turning in My Heart</u> <u>Film</u>: The Passenger Train <u>Puzzles</u>: See-inside Puzzles	<u>With Language</u>: Pantomime (a way of telling what we know) Read words on trains. <u>With Music</u>: Rhythmic pantomime describing loading and unloading. Song: "Banana Song"	People do many different kinds of work. These occupations are still related to the functions of moving vehicles.

Third Stage

Levels of Comprehension and
Interest Drives

Dramatic Play, Materials and
Implications

Trips

Fives - 3rd Stage

We Move Things Because

Children question why we need
trains?

How things are done becomes why
things are done.

Buildings are maps. Children place
familiar things in crude relation to each
other. May use chalk to outline, floor
becomes a map of Englewood. This can be
a group project.

Children busily bring lumber (pegs)
on trains to lumber yard.

Tracks are very complicated. They
follow uphill and downhill paths. Much
elaboration of central themes with more
carefully and artistically conceived
structure.

Much talk in the domestic area of
trains.

Return to Erie Railroad
riding, this time to see
lumber unloaded from freight
car.

Discussion

Resources

Re-Creation

Related Topics

Recall trip: Not in terms of what happened, but why.

Why was siding next to lumber yard?

How did the lumber get off the train?

Who unloaded the lumber? Did he do it himself or did a machine help?

Why was the lumber on the train?

What other vehicles bring us things from far away?

(see also discussions in 4th stage of 4-year-old unit)

Last - Why do we need lumber?

This can develop into the theme of shelter. How things are made and why?

Climate conditions, etc.

Teacher's Reference Works:

How People Live in the Big City

How We Get Our Dairy Foods

How We Get Our Shelter

How We Travel on Land

Teacher realizes that individual children will relate to these experiences in varied ways. She provides, therefore, not only for a variety of experiences with same theme, but a variety of materials with which children work out their understanding.

She also remembers that it takes time to absorb any one idea. Therefore, again she keeps in mind that pace is slow and other themes are developed concurrently.

Group Mural illustrating different aspects of experiences, such as passenger station, freight cars, trip on train.

Film Strip:

children's drawings taped together on 2 dowels pulled through large box.

Examine other commodities and work processes necessary to bring them, such as food.

Role of transportation. Study growing things—the conditions for their growth, how they differ with local conditions.

Homes—what they are like what they need and why?

Levels of Comprehension and
Interest Drives

Second Stage

Dramatic Play, Materials and
Implications

Trips

Sixes - 2nd Stage

We Move Things

Trains Move Things

Children are intensely interested in people and what they do. This combines with an understanding that moving vehicles have functional relationships to several things: roadways, other work processes, and people; that there is interdependency.

Even with limited space, room may have a variety of materials which the children are free to use during "work period," such as clay, crayons, paints, carpentry tools and wood, blocks, (if only a few), supplemented by a few fruit crates and trains, etc. There may be materials like wedgies, colored cubes, old spools, or pegs.

Only a few children at a time may play with blocks if they are limited. Play will be in groups. Blocks will show streets and tracks, and have trains carrying freight. At work bench, children may build a small train (at least one car) to use on building-make a "chair train" to dramatize former experiences (see Fives - 2nd Stage).

Teacher and group plan trip after preliminary discussion. (See Discussion 1)

Trip will be to Erie Passenger Station to see freight come in, stop, then continue. The freight train comes through Englewood between 1:00 and 3:00 p.m. daily. Road gates will go down. Autos stop. Children will follow train with eyes until out of sight. Help children observe sight, sounds, effects of distance on both, receding tracks.

Children should be helped to realize that freight is not loaded at passenger station.

Children have sense of station being in business

Second Stage

Discussion	Resources	Re-Creation	Related Topics
1. First discussion is preliminary to this study. The teacher may use science study exploring movement <u>caused</u> by people, animals and machines to pinpoint the work of trains. ----- 2. Discussion following trip serves to recall what children saw: The freight train that rumbled past. What might have been in the cars? Were all the cars the same? Where were they going? Why was the man with a flag down on the track? What was written on the train? Vocabulary: <u>locomotive engine</u>, <u>box cars</u>, <u>flat car</u>, <u>freight</u>, <u>cattle cars</u>, <u>switchman</u>, <u>flag</u>, <u>tracks</u>, <u>railroad</u>, <u>crossing</u>, <u>gates</u>. 3. Further discussion to clarify distinctions between passenger and freight.	<u>Reference for teacher: on children's shelves:</u> <u>Science Is Fun</u> <u>How We Travel on Land</u> <u>All Aboard</u> <u>The Big Book of Real Trains</u> <u>The Big Book of Streamliners</u> <u>The Big Book of Locomotives</u> Pictures are hung on wall to show work of trains and people doing work. (see Units for Fours and Fives). <u>To read to group:</u> <u>Mr. Toot Whistles</u>	<u>With Language:</u> imitate sounds heard: <u>chug</u>, <u>squeak</u>, <u>clang</u>, <u>bell-sounds</u> <u>With Music:</u> Body rhythms based on experience: pushing, pulling, sudden stops, (idea of brakes) changing directions. Experiments with rhythm instruments (sand blocks, cymbals) may indicate which instrument can best represent the various sounds of the train.	other vehicles that carry freight, work that people do. How do things get to us? food clothing

Second Stage (continued)

Levels of Comprehension and
Interest Drives

Dramatic Play, Materials and
Implications

Trips

Sixes - 2nd Stage (cont.)

We Move Things

Trains Move Things

Interest deepens, demanding
further reenforcement through various
group experiences on same theme.

Children make signs to label station and streets that they have built. Much realistic construction of tracks with city-type buildings; tracks intersect with roads. If blocks are scanty and space limited, teacher can build tool map with children using chalk on small part of floor, or put together desks and cover them with oil cloth. Allow children to build on top of desks this way.

Children will insist on everyone's doing things "the right way." Children take on adult work roles. Children pore over books and picture file that depict scenes similar to those they have seen.

Many will represent experience in drawings and paintings.

to Erie Freight Railroad siding (Englewood Ave. and Van Brunt). Freight moves through between 1:00 and 3:00 p.m. daily. There may be a stationary engine at the siding (check the day of trip.) Arrange to have children mount engine and watch others moving; observe crossing signals, train signals.

Second Stage

Discussion	Resources	Re-Creation	Related Topics
Discussion following this trip serves to recall what children saw. Children put trip into a story that teachers writes down. Try to encourage use of vocabulary developed in preceding discussion, but do not lose spontaneous child-like language. Story should be in children's words. 2. Children of this age may have several discussions on same theme, because they are going into subject in greater depth. Why do we have a passenger station? A siding? What other kinds of trains do we need? Why do we have grade signals? This type of discussion draws on both trips, and helps children compare experiences, relate significant ones to draw generalizations.	<u>Book:</u> <u>The Little Engine That Could</u> <u>Pictures:</u> (See descriptions in previous units). <u>Records:</u> <u>The Little Engine That Could</u> <u>Train to the Zoo</u> <u>Puzzles:</u> of trains of highways of city <u>Filmstrip:</u> "Going Places"	<u>With Language:</u> Teacher may use story to make experience chart for reading. Teacher may also write down individual stories dictated by children. Read poem: "Funny the Way Different Cars Start" in <u>Very Young Verses</u> to stimulate children's own verse writing.	Other roadways: Do they have signals What is traffic control? Continue study of food distribution with walks to see kinds of foods in stores, to buy food, to watch delivery of food to market, distribution within school—or similar study of other commodities, such as hardware or clothing

Third Stage (continued)

Levels of Comprehension and
Interest Drives

Dramatic Play, Materials and
Implications

Trips

Sixes - 3rd Stage

We Move Things Because

The question of distance and how and why we bridge it is one 6-year olds begin to ask. The answers bring us back to man's needs and the way he solves them. The focus is the child, his home, his school and his community.

Children elaborate train play and add other ingredients: going to work, going to visit, tickets, money--include domestic play in this and complicated tracks; tracks through tunnels, tracks on trestles, tracks on embankments. The sand table can furnish an excellent field for a map to develop this play.

Teacher can structure dramatic play (see Discussion).

on passenger train to Weehawken. (see suggestions in Fives - 2nd Stage b.).

Discussion	Resources	Re-Creation	Related Topics
1. To recall trip--(see Fives second stage) --emphasis on what and how things happened. 2. Group discussion after trip stimulates dramatic play. It is good to have this type just before work time. After setting up tables and placing heavy paper on it that teacher could mark with chalk, ask such questions as: Who could build the Railroad Station? Who knows how we got there? What did we see nearby? Make this a group project. 3. Discussion about passenger trains: commuter trains, long-distance trains, and people who work on them. Vocabulary: <u>sleeping car</u>, <u>dining car</u>, <u>porter</u>, <u>cook</u>, etc.	<u>Filmstrip</u>: "Tommy Takes a Trip" <u>Pictures</u>: of various passenger trains, showing interiors; pictures also that show trains out in open country; trains at passenger stations in the city and in the country; different types of engines.	<u>with language</u>: a dramatization with puppets <u>with music</u>: rhythm band to train songs	All the ways of getting places that can be observed--perhaps becoming a passenger on one. (a bus) Places that people work: in Englewood, in New York City. How do they travel there? bus, auto; possibly visit a working parent; fuel we need to make vehicles go.

Levels of Comprehension and
Interest Drives

Third Stage

Dramatic Play, Materials and
Implications

Trips

Boxes - 3rd stage

We Move Things Because

This final phase of the study is a launching pad for investigation. "Here and Now" research becomes flights into space or study of distant people.

Only a few children in the group may go this far. It is well to remember that some 6-year-olds are on every level that we have described. A flexible and varied program, it is hoped, will have meaning on some level to every child, so that we will thirst for more knowledge with a true sense of adventure.

Teacher may further structure children's play to help them prepare an exhibit for parents or other classmates. This may go on for a week and be left up: a working block city.

But children will continue to dramatize elements in the whole study, and relate them to new experiences, as the social studies program goes on.

to Erie railroad siding, for the second time; this time to observe the unloading of lumber.

Discussion

Resources

Re-Creation

Related Topics

1. to recall trip and contrast it with experiences at passenger station.

2. Group discussion to stimulate speculation about why the lumber yard was near the siding, why we have to bring lumber by train, what uses do we have for lumber.

What other things do trains bring us and why?

Filmstrip:

"I've Been Working on the Railroad"

Pictures:

of freight yards
of meat-packing plants
of loading meat onto trains
of loading baggage on trains
of loading mail on trains
of interior of several of these cars
of maintaining tracks

Aim is to show complexity of interdependencies.

With music:

Active rhythms
dramatizing experiences--boarding train, eating, etc.

Use record:

Same Train

Land contours, man's adaptation to physical conditions.

Trains take us to other places--Boats take us to other

places. Airplanes

take us to other

places. How do

people live in

these places? How

do they travel?

Get their food? How

do they look? Are

all people the same?

Here and far away?

Social Studies - continued

MAPS

The ability to make and use maps intelligently is vital to our mobile and interdependent society. As a source of essential information, these devices require an orientation in space which can be initiated with very young children, but not as "maps", even though the purpose, process, and function of the four-year-old and the cartographer are often identical.

Within the security of the child's home, he is aware of a "space" for his toys, a space for Daddy at the dinner table, and a space to park the car. When there isn't enough room for his trains or blocks, he knows how to "make" more space for them. Such expressions as "too small", "too big", "over there", and "far away" are readily handled by most Fours.

Maps and space sense

A second and more complex relationship in terms of "direction" adds another dimension. Path-making from "here" to "there" is initiated at home and in the family car as we draw time and verbal distinctions between the long way and the short way to the supermarket, the straight or the long or the roundabout route to Grandmother's, while modifications in time, contour, or hazard, are experienced by the child.

Directions

In playing with his trains and cars, a child makes imaginary streets and routes with ease, thereby demonstrating his directional plan. Sometimes he follows floor-boards, sometimes colored floor tiles, but at all times he shows respect for "pattern" because Daddy follows patterns, routes, paths, streets when he drives the family to a destination.

Peg-boards with miniature houses, trees, and car, (later they are more pegs labeled "house" or "tree") can be meaningful horizontal extensions into the semi-abstract spatial dimension required in map work. While few children can obtain maximum value from this kind of toy, its potential for all children is high.

Meaningful materials

Children appear to be natural map-makers when we consider their free use of drawing materials. Whether they work silently or verbalize about "around this corner," whether they are going to the George Washington Bridge or to the moon, they can explain the routing with wholesome aplomb and conviction, and their peers have no difficulty in following.

The sandbox

The sand-box makes physiographic contours possible on what is essentially a two dimensional surface. It is therefore an essential piece of equipment in primary classrooms because it provides an adaptable extension of both spatial and directional expression, and is completely reusable.

In terms of content the maps for children show the same initial ego-centric orientation as indicated previously in this guide. The child frequently puts himself in the picture and explains that he is there because he is following the illustrated route. As he grows toward socialization, the content and purpose of his map become less personal; he frequently makes and uses a map as a tool for others to understand spatial, directional and dimensional relationships better.



Language Arts

To encourage a facility with language (the spoken and written symbols organized for communication) is a basic goal of teachers of young children. The long-range reading objective is developed in the Englewood School Development Program Reading Guide, and no purpose would be served in duplicating or paraphrasing its contents here.

However, the experiences, skills, and materials that contribute to a child's preparation for initial instruction in reading are inherent in every activity in the school program for four, five, and six-year-olds. No recitation of letters, writing, or reading activity need be involved. According to Denise Farwell, the child who is ready to read:

has good vision (can look with interest)
has good hearing (knows how to listen)
has good speech (can speak in sentences)
has good fine-muscle coordination
can use simple tools and materials to construct
has a functioning imagination
can take care of his personal needs
can accept and follow social conventions
can follow directions
can take turns
can sit in a group
has a sense of related concepts (draws inferences from pictures;
contributes ideas on a given subject)
is capable of manual and visual differentiation of small forms
is capable of differentiation of sounds in speech and hearing
can differentiate spatial relationships in size and position
(knows names of basic forms and words to describe position,
e.g., "The square is under the circle.")
is capable of color discrimination and naming
has a sense of left-to-right progression (knows how to look at
a book from front to back; knows that printing goes from
left to right.)¹

¹ Leavitt, Jerome E., Editor, Nursery-Kindergarten Education, McGraw-Hill Book Co., Inc., New York, 1958, p.59.

Language is not communication alone even for the very young. Piaget speaks of the social monologue and refers to a mode of expression. The meanings of words come later.

A program for language must provide many ways for a child to experience something (see: "The Child: Growth From Concrete Perception to Abstraction"), for from the cluster of understandings a child has around a concept, comes the symbol for it--the word. Communication is symbolic transformation. A child may communicate with blocks; a child may communicate with words.

A language arts program must also include rich sensory experiences and an emphasis on the images that such experiences evoke--the visual, the auditory, the tactile, the rhythmic. The teacher helps to sharpen children's observations and gives them the opportunity to verbalize their sense experiences.

A child brings his personal language pattern to school. Even the silence of a non-verbal child must be considered as a "pattern." His first and most important instruction comes from his mother, from whom his first aural impressions come shortly after birth. His imitation of her precise (or careless) enunciation, intonation, and vocabulary is a powerful and long-lasting influence. As the child approaches his sixth birthday, his teacher's influence begins to be as significant as his mother's. Where marked differences exist between the two, the child frequently accepts his teacher as his model. In so doing, the responsibility for setting impeccable examples, countless opportunities, and motivational classroom experiences becomes the teacher's assignment.

The third influence which affects the linguistic life of a young child comes from the literature to which he is exposed. The "classics" of early childhood stories, poems, and rhymes, the priceless nonsense, the wisdom of content, the rhythmic flow and the vibrant imagery are a source of unlimited inspiration to children.

In addition, in the hands of a mother (or teacher) who reads the literary heritage with personal joy, the book-image takes on strongly pleasurable overtones for the child. He sees books as vehicles from which characters enliven his mental life, and which admit him to analogous and vicarious adventures. In this way the "book is a friend" promotion takes on the reality it merits.

Language and experience

Language and the senses

Influences

Read to me



"attitude of respect she demonstrates
toward children when they are speaking"

Power in oral language is a prerequisite to written language and to reading instruction. The child's personal oral idiom is the bridge to the language of learning. Whatever faults the teacher may discover in the idiomatc expressions of the child, she must accept his speech. To correct the child during discussion (when his purpose is to express himself and to communicate) is to interfere with his thought, to stifle spontaneity, and to repress creativity. Teachers must be aware that there is more than one way of thinking and of speaking. The role of the teacher is, rather, to speak correctly and to clarify meanings for children.

A teacher does much to encourage language by the attitude of respect she demonstrates toward children when they are speaking to her. A teacher must convince the child by her action that she wants to hear what he has to say by listening to him actively. Her interest in him as a worthy individual (not merely a member of her class) prompts personal greetings at her door, plus conversation whenever possible.

Teacher's role

"Good morning, Johnny. How nice you look today. You are feeling better, aren't you?"

"Look, boys and girls. Billy has lost that wiggly tooth. He is really growing up very fast."

The gregarious behavior of children underscores the value of their talking with many people: neighbors, other children, shopkeepers, visitors to the classroom, other teachers, relatives. The conversations should be varied: relating personal experiences, sharing of group experiences, planning, questioning for information, recalling, evaluating. When the teacher helps the group accept a child's contribution, she moves in two directions: she increases the vertical growth of the speaker while stretching the horizontal appreciations of the listeners.

We have indicated that the infant's first impressions and meanings are "glob-like." As his experiences increase, he clarifies and refines his meanings. In the school situation it is the teacher's task to develop further his ability to observe and to discriminate, through all of his sensory facilities.

Meanings of words

seeing

Before the child comprehends the totality of "truck" his perception might well include:

1. seeing the truck
as a whole object
with many parts
operated by a driver
doing a special job

hearing

2. hearing the truck
with engine idling
moving
shifting gears
rattling and bumping
engine still

touching

3. touching the truck
its metal parts
its rubber parts
feeling its heat
sitting in it
climbing on it
riding in it

smelling

4. smelling the truck
heat of the engine
gasoline
oil
contents

5. mimetic truck play
with blocks
with toy trucks
with his body

Once the meaning of a word is thus established, the visual aspect of language involves the child's total environment. Magazines, newspapers, films, books, billboards, labels on food containers, trading cards, lotto-



"Individual symbols should be within
the reach of the young child"

type games, etc., have teaching value. Individual letter symbols should be within the reach of the young child, so that kinesthetic contact with felt, wooden, and rubber capital and lower case forms have three-dimensional reality.

No word has more importance to a child than his name. He should see it hundreds of times (on pictures, in clothing, in letters, on birthday cakes, in sand, fingerpaint, even dust) before it becomes a symbol for "me." Only by practiced scrutiny (matching) can the shapes, similarities, sizes, differences stand out visually. The process goes on at all ages--the discrimination technique is the same for "jump - bump" as it is for "psychology-physiology."

There is a great need for extending a child's awareness of other meanings--those involving people, and to translate them into language.

Role playing opens the door to language. In role-playing even the non-verbal child finds opportunities to express what he sees, and hears and feels and thinks.

Role playing

A first step is with pantomime, the language of movement. The teacher may introduce this activity as a game. The teacher takes the first brief turn:

1. What am I? (a butterfly; a bird)

2. What am I doing? (combing hair)

Is it long or short? (long)

Is it easy? (no)

Why? (it snarls)

How do I feel? (it hurts; angry)

3. What am I doing? (wiping eyes)

Why? (crying)

Why do you think I am crying? (many explanations)

Other activities might be: Acting out a story while teacher narrates the action (Three Bears), block-building (from non-purposeful activity to

airport operation with planes, personnel, and flights); doll and play-house activity, puppet theater, play telephone. The Pantomime (the language of movement) is an excellent bridge to the spoken word.

(With the teacher as director) "Would you like to show what might happen in the morning in the house before you come to school? Who is in this home? What else might have happened?" Can you show me with the language of your mouth? Can you tell me?

Discussion about feelings after a "play."

How did you feel when you had to get up?
How did you feel when you were the mother and you had trouble getting the children up?
What else could the mother have done?
What else could the children have done?

Dramatization of social roles (playground situation, with or without words to crystalize need for behavioral controls).

"Far away and long ago" projection (Eskimo life or landing of Columbus).

The primary purpose of this language activity is to encourage expression. A teacher must understand that her position is one of "protector" of the activity. She is required to accept whatever the child contributes to the play; not to moralize, to approve, not to draw conclusions. When she interjects, the activity no longer serves its purpose.

Just as there is no limit to the language potential of the children in the group, there is no limit to the techniques which can be used by a teacher to increase the various levels of ability she will find in the group.

Limitless possibilities

THE CHILD

ASCD 1962 Yearbook Committee, Perceiving, Behaving, Becoming, Association for Supervision and Curriculum Development, Washington, D.C.

A perceptive and succinct statement of modern insights into the way children learn.

Driscoll, Child Guidance in the Classroom, Teacher's College, Columbia University, Bureau of Publications, New York, 1955.

Gordon, Ira J., Human Development from Birth through Adolescence, Harper and Row, New York, 1962.

A clear and thoughtful statement of human development. Views the child in his culture.

Murphy, Lois Barclay, The Widening World of Childhood, Basic Books, Inc. New York, 1962.

In handling the problem of "coping", the work deals with the ways in which a child confronts the problems that arise from his day-to-day experiences. Develops the uniqueness of each child, and the thesis that there are so few "norms" in the behavior of children.

Piaget, Jean, The Language and Thought of the Child, Meridian Books, World Publishing Company, Cleveland, 1 Pitcher, Evelyn and Ames, Louise, The Guidance Nursery School, Harper and Row, New York, 1964.

A detailed aid for teachers of young children in presenting the developmental and behavioral changes of children from two to five and their individual needs; how school programs must be adapted to respect these considerations. Anecdotal references and illustrations are taken from the Gesell Nursery School.

Stone, L. Joseph and Church, Joseph, Childhood and Adolescence, A Psychology of the Growing Person, Random House, New York, 1957.

Comprehensive, insightful study of the growing child from infancy through adolescence. Patterns of behavior, of thought processes and their implications for teachers are developed in a readable style.

Wolff, Werner, Personality of the Pre-School Child, Grune and Stratton, New York, 1946.

THE CURRICULUM - GENERAL

Bell, Eric Temple, Mathematics, Queen and Servant of Science, McGraw-Hill Book Company, Inc., New York, 1951.

Fleming, Robert S., Editor, Curriculum for Today's Boys and Girls, Charles E. Merrill Books, Inc., Columbus, Ohio, 1963.

Fine handbook. Many creative suggestions for curriculum.

Goodlad, John I. and Anderson, Robert H., The Non-Graded Elementary School, Harcourt, Brace and World, Inc., New York, 1963.

Discusses the "anachronistic nature of the graded school structure and many of the practices that inevitably accompany it". Presents an analysis of ways of organizing a non-graded school, and modern theories of curriculum.

Heffernan, Helen and Todd, Vivian, The Kindergarten Teacher, D. C. Heath and Company, Boston, Massachusetts, 1960.

Leavitt, Jerome E., Nursery-Kindergarten Education, McGraw-Hill, New York, 1958.

Excellent range of approaches to well-organized activity areas in early childhood education, proceeding from philosophic concepts to practical methods. Emphasizes accommodation to the needs of the individual by specialized activity. This book could well be included in every Primary teacher's library.

Mitchell, Lucy Sprague, Our Children and Our Schools, Simon and Schuster, New York City, 1951.

A fine account of curriculum building and teacher education in a city school system.

Morrison, Ida and Perry, Ida, Kindergarten - Primary Education, Ronald Press Company, New York, 1961.

Rasmussen, Margaret, Editor, Toward Effective Grouping, Association for Childhood Education International, Washington, D. C., 1962.

Very fine bulletin. Contributions by educational leaders who have participated in changing promotion and grade practices in schools across the nation.

Read, Katherine, The Nursery School Years, W. B. Saunders Company, Philadelphia, 1950.

The approach is human relations in the classroom, but the author gives some creative and useful program ideas. A basic book for the teacher of the 4-year-old.

Rudolf, Marguerita, Living and Learning in Nursery School, Harper and Brothers, 1954.

Excellent curriculum source for the pre-kindergarten teacher.

Rudolph, Marguerita and Cohen, Dorothy, Kindergarten - A Year of Learning, Appleton-Century-Croft (a division of Meredith Publishing), 1964.

A fine addition to an understanding of what constitutes exciting programming for the kindergarten.

LANGUAGE ARTS

Biber, Barbara, Children Drawings, Bank Street College of Education Publications, New York.

Brogan, Peggy and Fox, Lorenek, Helping Children Read, Holt, Rinehart and Winston, Inc., 1961.

Geared to teacher. Frequent case studies, illustrated charts, based on children's own language. Stresses individualized learning. Children write stories, children write books.

Knudsen and Christensen, Children's Art Education, Charles Bennett Company, Inc., Peoria, Illinois, 1957.

Munkres, Alberta, Helping Children in Oral Communication, Bureau of Publications, Teacher's College, Columbia University, New York, 1959.

Gives guidelines for using stories, plays, reports, speeches, conversation and discussion to develop a comprehensive language program.

National Council of Teachers of English, Language Arts for Today's Children, Appleton-Century-Crofts, Inc., New York, 1954.

For the teacher of language arts (reading, writing, creative language, speaking, listening) from Pre-School through Middle Grades.

Parnes, Sidney J. and Harding, Harold F., Editors, Source Book for Creative Thinking, Charles Scribner's Sons, New York, 1962.

Nature of the Creative Process, its use and significance in Imagination and Problem Solving. Contains a wealth of illustrations and description. Difficult to read because of small type and format.

Shaftel, George and Fannie, R., Role Playing the Problem Story, National Conference of Christians and Jews, 1952.

Torrance, E. Paul, Education and the Creative Potential, University of Minnesota Press, Minneapolis, 1963.

PHILOSOPHY

Bibby, Cyril, Race, Prejudice, and Education, Fred A. Praeger, New York, 1960.

Outcome of the 7th Session of General Conference of UNESCO, a decision to initiate preparation of books to help school teachers. Presents biological facts, exposes generalizations. An excellent chapter is The Emotion Power of Words.

Biber, Barbara, Premature Structuring as a Deterrent to Creativity, Bank Street College of Education Publications, No. 67.

Biber, Barbara, Schooling as an Influence in Developing Healthy Personality, Bank Street College of Education Publications, New York.

A succinct and moving statement of the learning process. This short pamphlet is basic reading for the teacher of every age.

Brameld, Theodore, Education for the Emerging Age, Harper and Row, New York, 1961.

Bruner, Jerome S., The Process of Education, Harvard University Press, Cambridge, Massachusetts, 1960.

A new classic in professional literature, this small volume examines the process in creating curricula and the techniques with which they are presented. Bruner underscores "readiness" as an ongoing condition in every age and discipline.

Caswell, Hollis and Foshay, Arthur, Education in the Elementary School, American Book Company, New York, :

Dewey, John, The School and Society, University of Chicago Press, Chicago, Illinois, 1899.

Giles, Harry, The Integrated Classroom, Basic Books, Inc., New York, 1959.

A social science approach to the question of school integration. The nature of the conflict is analyzed. Several approaches are illustrated.

Gordon, Ira J., The Teacher as a Guidance Worker, Harper and Brothers, 1959.

Human Development concepts and their application in the classroom. The teacher is a key person.

Jersild, Arthur T., In Search of Self, Teacher's College, Columbia University, Bureau of Publications, New York, 1952.

An outstanding book for teachers to understand themselves in their job.

Jersild, Arthur T., When Teachers Face Themselves, Teachers College, Columbia University, Bureau of Publications, New York, 1955.

Lee, Dorothy, Freedom and Culture, Prentice-Hall, Englewood Cliffs, 1959.

Murphy, Gardner, Freeing Intelligence Through Teaching, Harper Brothers, New York, 1961.

An exciting lecture delivered at an annual meeting of the National Society of College Teachers of Education. Author concerned with the complex, rational and personality factors which interact in knowing and learning.

Riessman, Frank, The Culturally Deprived Child, Harper and Row, New York, 1962.

This volume upsets notions about "deprived" children and points up significant influences - family, the teacher with her system of

values have on children. Evaluates the "Higher Horizon" program idea.

United Department of Health, Education, and Welfare, Education for Freedom and World Understanding, United States Government Printing Office, Superintendent of Documents, Washington 25, D. C.

This statement by eminent educators of what we believe in and what we teach will have an impact on the Philosophy of the American School.

SOCIAL STUDIES

Banks, Marjorie Ann, How Foods are Preserved, Benefic Press, Chicago, 1963.

Biber, Barbara, The Adaptation of the Teaching Role to New Purposes and Knowledge, Bank Street College of Education Publications, New York, Number 91.

Frank, Kessler, and Pine, Teaching Techniques in Social Studies; Grades 3 to 6, Bank Street College of Education Publications, New York.

Hill, Wilhemina, Editor, Curriculum Guide for Geographic Education, National Council for Geographic Education, Illinois State Normal University, Normal, Illinois, 1964.

Hochman, Vivian, Winsor, Charlotte, Editors, Trips in Early Childhood Education, Bank Street College of Education Publications, New York, 1957.

Mitchell, Lucy Sprague, Social Studies and Geography, Bank Street College of Education Publications, New York.

Mitchell, Lucy Sprague, Young Geographers, Basic Books, Inc., New York, 1963.

Provis, Malcom, How Weather Affects Us, Benefic Press, Chicago, 1963.

Roven, Betty, Learning Through Movement, Teacher's College, Columbia University, Bureau of Publications, New York, 1963.

Stanek, Muriel and Johnson, Barbara, How People Live in the Big City, Benefic Press, Chicago, Illinois, 1964.

Taba, Hilda, Acculturation and the Program of the School, Bank Street College of Education Publications, New York, 1960.

Thomas, Eleanor, Your Town and Mine, Ginn and Company, New York, 1954.

Wilrain, Catherine, Learning from Pictures, National Education Association, Washington, D. C., 1963.

Winsor, Charlotte, The Bank Street Program: Child Growth and Learning in Social Studies Experience, Bank Street College of Education Publications, New York.

Winsor, Charlotte, Social Education of Young Children, Bank Street College of Education Publications, New York, Number 89.

MATERIALS FOR SOCIAL STUDIES:

Textbooks
Children's Books
Records
Films and Film Strips

CHILDREN'S BOOKS

How We Travel on Land, Benefic Press, 1963.

Conger, Marion, All Aboard, Simon and Schuster, Inc., 1952.

Piper, Watty, The Little Engine That Could, Plutt and Munk Company, Inc., 1954.

Stever, Dorothy V., The Freight Yard, Melmont Publishers, Inc., 1957.

Stewart, Scott, The Big Book of Real Streamliners, Grosset and Dunlap, Inc., 1953.

Zaffo, George J., The Big Book of Real Trains, Grosset and Dunlap, Inc., 1949.

Zaffo, George J., The Big Book of Real Locomotives, Grosset and Dunlap, Inc., 1951.

CHILDREN'S RECORDS

Bailey, Charity, Same Train, Decca Children's Series 88193

Griggs, John with the Gene Lowell Chorus, The Pony Express, Young People's Records, YPR 507.

Ives, Burl, The Little Engine That Could, Columbia Non-Breakable, MUV 113-1.

CHILDREN'S TEXTBOOKS

Beauchamp, Wilbur L., Science is Fun, Scott, Foresman and Company, 1961.

Banks, Marjorie Ann, How We Get Our Dairy Foods, Benefic Press, Chicago, Illinois, 1963.

Cutwright, Prudence, Living in America Today and Yesterday, Macmillan Company, New York, 1958.

Grieg, Mary E., How People Live in Africa, Benefic Press, Chicago, Illinois, 1963.

How We Get Our Shelter, Benefic Press, Chicago, Illinois, 1962.

Hunnicuttt and Grank, We Have Friends, L. W. Singer Company, Syracuse, 1963.

Jackson, Kathryn, Homes Around the World, Pets Around the World, Silver Burdett Company, Morristown, New Jersey.

Peterson, Lorraine, How People Live in Japan, Benefic Press, Chicago, Illinois, 1963.

Searry, Patsy, Fun Around The World, Silver Burdett Company, Morristown, New Jersey.

Thomas, Eleanor, Your Town and Mine, Ginn and Company, New York, 1954.

FILMS AND FILM STRIPS

American Association of Railroads, Working on the Railroad,

American Association of Railroads, School and College Service, Hi-Worth Pictures, Instructional Productions, Company, Educational Films, Encyclopedia Britannica.

American Association of Railroads, Going Places by Rail,

American Association of Railroads, Tommy Takes a Trip,

ALL PICTURES COURTESY OF SYBIL SHELTON
416 Valley View Road
Englewood, New Jersey